



Lady Mitchell





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GRASSINEAU'S  
MUSICAL DICTIONARY:

W I T H

An APPENDIX from the DICTIONNAIRE DE  
MUSIQUE of M. ROUSSEAU.



*WE whose Names are hereunto subscribed, do approve the following Sheets, containing a Musical Dictionary, and recommend them as very useful, and worthy the perusal of all Lovers of Music.*

**J. C. Pepusch,  
M. Greene,  
J. E. Galliard.**

A  
MUSICAL DICTIONARY:

CONTAINING

A full Explanation of all the Terms made use of in the  
HISTORICAL, THEORETICAL, and PRACTICAL  
Parts of M U S I C:

A L S O

Explanations of the Doctrines of ANCIENT MUSIC,

A N D

Mathematical and Philosophical Inquiries into the Nature  
of S O U N D with regard to  
INTERVALS, CONCORDS, and DISCORDS:

TOGETHER WITH

A full Description of all the various Kinds of  
M U S I C A L I N S T R U M E N T S

(*not contained in any other Dictionary*).

The whole carefully abstracted from the best Authors in the *Greek, Latin,*  
*Italian, French, and English* Languages,

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By JAMES GRASSINEAU, Gent.

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A N E W E D I T I O N,

TO WHICH IS ADDED

An Appendix, selected from the *Dictionnaire de*  
*Musique* of M. Rousseau:

CONTAINING

All the New Improvements in Music since the first Pub-  
lication of this DICTIONARY.

L O N D O N:

Printed for J. ROBSON, Bookfeller, at the Feathers  
in NEW BOND STREET.

M D C C L X I X.







TO HER  
ROYAL HIGHNESS  
THE  
PRINCESS *AMELIA*.

MADAM,



APPY am I in  
being allowed the  
Honour of prefixing  
your high Name  
to the following  
Pages; and still happier should I  
be, if the Performance was, in any  
Degree, worthy the Protection  
of so great a Personage: mean  
as



vi *The* DEDICATION.

as it is, I hope it might yield some little Amusement at a vacant hour; and what your Royal Highness cannot, in Judgment, approve, I doubt not, but you will, in Candor, excuse.

To the natural Advantages of a fine Person and excellent Understanding, your Royal Highness has not only added a superior Knowledge of Music, but every other Accomplishment of Education, that might become your high Rank or Birth: but in nothing are you more illustrious than in your own great and good Qualities, which appear in too conspicuous a Light, to be unobserved by any who have the Honour of knowing the Court of *Great Britain*. Such a Dignity of Behaviour, joined with so  
much

*The* DEDICATION. V

much Sweetness of Temper, at once commands the Respect, and engages the Affection, of every one that approaches you. But I must take care I do not lessen what I should in vain attempt to describe; Your Royal Highness's Character being a Theme that deserves, and might well employ the most eloquent Pen.

I shall always have the Ambition of being,

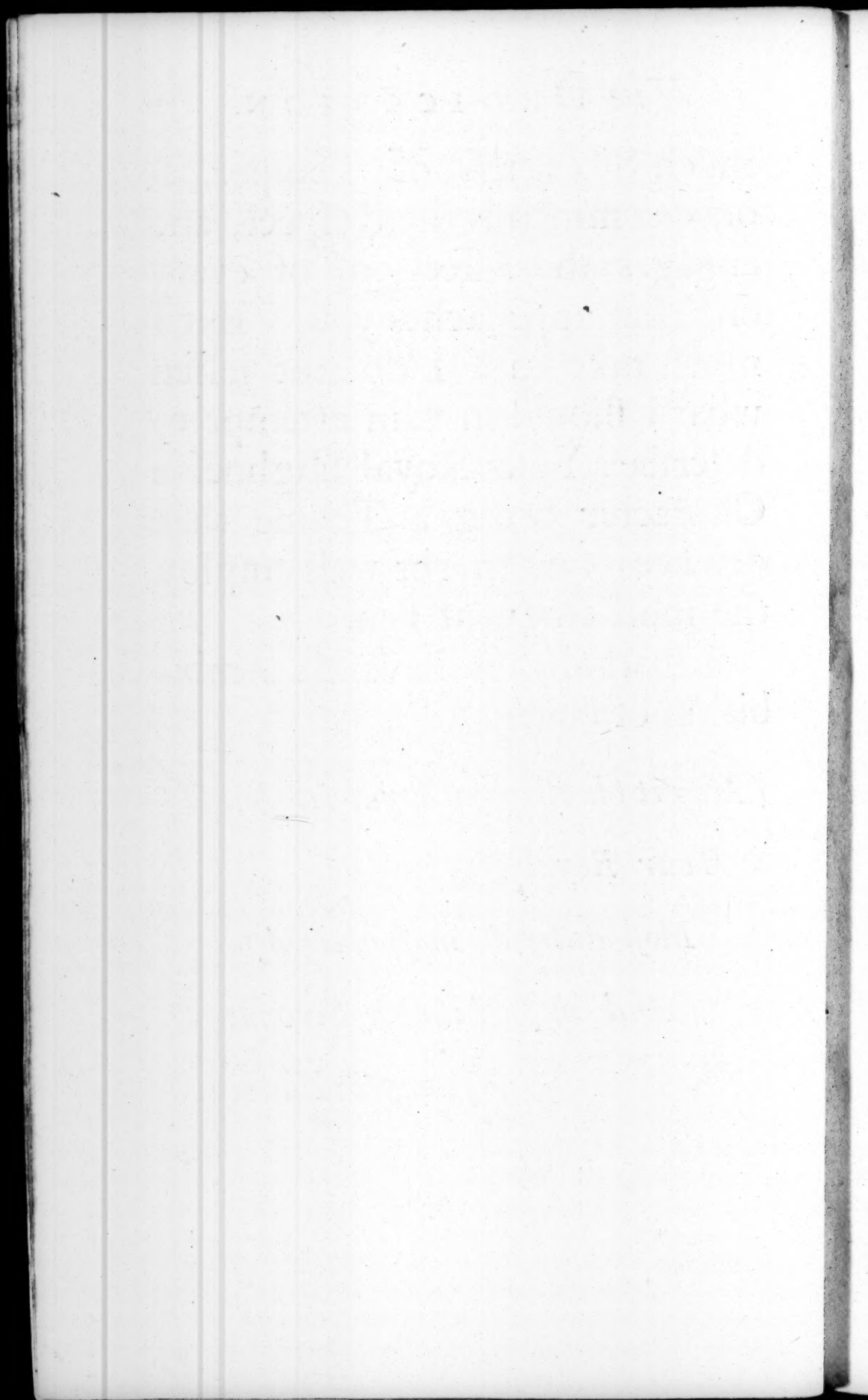
*(May it please your Royal Highness)*

*Your Royal Highness's*

*Most dutiful, most oblig'd,*

*And most humble Servant,*

James Grassineau.





# THE PREFACE.



*A* natural inclination to music prompted me, in the very dawn of youth, to apply myself to that study. I soon observ'd and bewail'd the scarcity of books on that noble science in my native tongue. The necessity of every student's being acquainted with the rudiments, and familiar with the terms of the art he professes, is a truth I was immediately convinc'd of; but yet I could find no treatise extant I could fly to for help. Upon this I turn'd my thoughts upon drawing up the following sheets for my own private use, which I have now publish'd on a presumption, that they might be of some little service to others.

The reader will here find the terms of this extensive art, and their definitions drawn into as narrow a compass as conveniently might be; whereby he will be sav'd the trouble of reading a great number of volumes, which he must otherwise have unavoidably done, before he could arrive at a tolerable knowledge either of the theory or practice of music.



*I prefer'd the method this work is drawn up in, before all others, as it is a fashionable way of writing: For 'tis observable, that there are at present dictionaries of almost every art; why then not of music? And indeed I thought the celebrated French author, Mr Brossard, worthy imitation in this, as well as other respects: for I must ingenuously acknowledge myself to be much indebted to that learned gentleman for many materials of this work.*

*The following attempt will, I conceive, render some of the passages of the ancients intelligible to every English reader; whereby many may inform themselves of things which would otherwise have been out of their reach, since every one has not the leisure or opportunity of learning, in a competent degree, the language of the ancients; and the service might be the greater, as 'tis impossible to obtain a true knowledge of music (or perhaps any other art) without their assistance. This is a hint that I wish one day to see pursued by a far abler pen, by whose superior skill, we may hope to recover, what we have all imaginable reason to believe is now lost; I mean the beauties as well as niceties of the ancient Greek music, by means of which such miraculous effects (if we will credit history) have been produc'd.*

*Whoever will allow himself time to look into the works of Aristoxenus and other ancient Greek writers (which I have been oblig'd occasionally to consult in the progress of this work) will soon be convinc'd, that the ancient music of Greece excell'd the modern of Italy: And indeed 'tis as plain that we are ignorant of the method in use among them, as 'tis that our's is very different from, and falls far short of it.*

*In the dark times of ignorance and superstition, music, no doubt, suffer'd in the common wreck, as well as other branches of literature: This we may reasonably collect from Athenæus, who cites a fourth book of Aristoxenus, whereas we have but three imperfect ones of that author remaining to our days. Hence we may conclude, that other Treatises had probably the same, or a worse fate, viz. that*  
of

*of being totally destroyed; which, had they escap'd, might have been of singular use to us now, in clearing up many insuperable difficulties and perplexities.*

*About the eleventh century, one Guido Aretine began to revive this art; 'tis from him we derive what is term'd the modern music; but his manner is widely different from that of the Grecians. He brought into one system two of the ancient genera, viz. the diatonic and chromatic; but these not without some alteration, and omitted the enharmonic, by reason of the minuteness of it's intervals. In the year 1330, or 1333, Jean de Muris, a Doctor at Paris, invented notes of different lengths, which 'till then were all of equal value as to time. The next alteration was the addition of a seventh syllable si, to the six, ut re mi fa sol la, which Guido used. The French Musicians will have it to be of great service, but 'tis rejected by most other nations; yet as in this work I have follow'd a French author in many points, in the use of this syllable I have likewise often imitated him. True it is, we have considerably improv'd on the ingenious Guido's foundation, as is apparent from the many excellent treatises extant, which redound greatly to the honour of the moderns.*

*I have judg'd it necessary to introduce many Italian terms and phrases in the following book, because, as many of our composers and performers are of that country, we often meet with them in musical compositions, which however, for the service of my English reader, are explain'd in the most obvious manner.*

*I can't here but acknowledge, with the highest sense of gratitude, the obligations I have to one in whom our nation may boast the possession of the greatest master, and the science it's greatest ornament; one, whose candor and benevolence to me, have been equal to his judgment and penetration in the art he professes. Led by no considerations of friendship, or prospect of interest, but mov'd by a pure generous regard for the improvement of music, and entertainment of every sincere lover of it, he gave me his advice,*



vice, and in many instances, his kind assistance, in the most engaging manner, thro' the whole course of this work. Indeed 'tis chiefly owing to this great master's persuasion and favourable approbation, that it now appears in this publick manner.

I will offer no farther excuse for it; if it be of use, it wants none; if not, the reader will judge of it, and none, I fear, will be admitted.

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A

# Musical Dictionary.

## A C C

**A** *Majuscule* in thorough basses, marks the *Alto* or *Haut Contré*. See HAUT CONTRÉ, and CONTRA TENOR.

A *Battuta*. See BATTUTA.

A *Bene placito*, at pleasure.

**ACCENT**, a certain modulation, or warbling of the sounds, to express the passions, either naturally by the voice, or artificially by instruments.

Every bar or measure is divided into accented and unaccented parts ; the accented are the principal ; being those chiefly intended to move and affect : 'tis on these the spirit of music depends. See BAR and MUSIC.

The beginning and the middle, or the beginning of the first half of the bar, and the beginning of the latter half thereof in common time, and the beginning, or first of three notes in triple time, are always the accented parts of the measure. See TIME and TRIPLE.

Again, in common time the first and third crotchet of the bar, are on the accented part of the measure. In triple time, where notes go always by three and three, that which is in the middle of every three is unaccented, the first and last accented ; but the accent of the first is so much stronger, that in many cases the last is accounted as if it had no accent. See COMPOSITION.

This accented and unaccented part of a measure answers to what the *Italians* call *tempo buono* and *cattivo*. See BUONO and CATTIVO.

The harmony is always to be full, and void of discords in the accented parts of the measure : by discords we mean discords in conjoint degrees, which are commonly called passing notes ; for discords by proper preparation and resolution are absolutely necessary, and must be used therein. See HARMONY. In the unaccented parts this is not so necessary, dis-

B

cords

cords by conjoint degrees there passing without any great offence to the ear. See DISCORD and COUNTERPOINT.

ACCENTOR, one of three fingers in parts, or the person that sings the predominant part in a *Trio*. See TRIO.

ACCORD, is more usually called Concord, which see.

The word is *French*, formed, according to some, from the *Latin*, *ad*, and *cor* ; but others, with more probability, derive it from the *French chorde*, a *string* or *chord*, on account of the agreeable union of the sounds of two strings struck at the same time. See CHORD.

Whence also some of the consonances in music come to be called Tetrachords, Hexachords, &c. which are fourths and sixths. See TETRACHORD and HEXACHORD, or FOURTH and SIXTH.

Mr *Carre*, in the *Memoirs of the Royal Academy of Sciences*, lays down a new general proposition of the proportions which two Cylinders are to have in order to form the accords or consonances in music.

And 'tis this, that the solid Cylinders, whose sounds yield those accords, are in a triplicate and inversed ratio of that of the numbers, which express the same accords.

Suppose, for example, two Cylinders, the diameter of whose basses and lengths are as 3 : 2, 'tis evident the solidities will be in the ratio of 27 : 8, which is the triplicate ratio of 3 : 2, we say that the sounds of these two Cylinders will produce a fifth, which is expressed by those numbers, and that the biggest and longest will yield the grave sound, and the smallest the acute one ; and the like of all others. See SOUND, GRAVITY and ACUTENESS.

ACCRESSIONTO, signifies augmentation, as *punto d'accreffimento*, point of augmentation. See PUNTO and NOTE.

ACUTE, is understood of a sound or tone which is shrill or high in respect of some other. See SOUND. In this sense the word stands opposed to grave. See GRAVE.

Sounds considered as acute and grave, *i. e.* in relation of gravity and acuteness, constitute what we call tune, the foundation of all harmony. See CONCORD and HARMONY.

ACUTENESS, that which constitutes and denominates a sound acute. See ACUTE.

There is no such thing as acuteness and gravity absolutely so called, they are only relations ; so that the same sounds may be either acute or grave, according to that other sound they refer to, or are compared with. See RELATION.

The degrees of gravity and acuteness make so many tunes or tones of a voice or sound. See TONE, TUNE, VOICE, and SOUND,

ADAGIO

**ADAGIO**, **ADAG°**, or **AD°**, is one of the words used by the *Italians* to denote a certain degree or distinction of time. See **TIME**.

The *Adagio* expresses a slow time, slowest of any except grave. See **GRAVE**.

The triples  $\frac{3}{4}$ ,  $\frac{3}{8}$ , are ordinarily *Adagio*. See **TRIPLE**.

**AD LIBITUM**, a term purely *Latin*, used very often instead of the *Italian* term, *si piace*, if you please. See **SI PIACE**.

**ADQUISITA**, is the *Latin* term for the *Proslambanomenos* of the ancient system, or the last note added thereto. See **PROSLAMBANOMENOS** and **SYSTEM**.

**A DUE**, or **DOI**, **A TRE**, **A QUARTO**, &c. signifies for two, for three, or four, &c. parts. See **OBLIGATO**.

**AEQUISUONI**. See **SUONI** and **UNISON**.

**AEQUIVAGANS**. See **SYNCOPE**.

**AFFETTO**, or **AFFETUOSO**, that kind of music which must be performed in a very tender, moving and affecting manner; and for that reason, rather slow than fast.

**AGOGA**, or **AGOGI**. See **USUS**.

**ALAMIRE**, the name of one of the notes in the modern scale. See **SCALE** and **GAMUT**.

**ALLABREVE**, the name of a movement, whose bars consist of two semi-breves, or four minims, &c.

**ALLAZOPPA**. See **ZOPPA**.

**ALLEGRETTO**, a diminutive of **Allegro**, which therefore means pretty quick, but not so quick as **Allegro**. See **ALLEGRO**.

**ALLEGRO**, is used to signify that the music ought to be performed in a brisk, lively, gay and pleasant manner, yet without hurry and precipitation, and quicker than any except **Presto**. See **PRESTO**.

The usual six distinctions succeed each other in the following order, **Grave**, **Adagio**, **Largo**, **Vivace**, **Allegro**, and **Presto**. See each in it's place.

It is to be observed, the movements of the same name as **Adagio**, or **Allegro**, are swifter in triple than in common time; the triple  $\frac{3}{4}$  is **Adagio**, **Allegro** or **Vivace**; the triples  $\frac{6}{8}$ ,  $\frac{9}{8}$ ,  $\frac{12}{8}$  are most commonly **Allegro**. See **TRIPLE**.

If preceded by **Poco**, it weakens the strength of it's signification, intimating that the music must not be performed quite so brisk and lively as **Allegro** would require if it stood alone.

If **Allegro** be preceded by **Piu**, it adds to the strength of it's signification, requiring the music to be performed brisker and gayer than **Allegro** alone intimated.

**ALLEGRO Allegro**, signify much the same as **Piu Allegro**.



ALLEGRO *ma non presto*, brisk and lively, but not too hastily.

ALLEMAND, a sort of grave and solemn music, whose measure is full and moving.

ALL ROVERSCIO, ALLA BREVE, ALLA DIRITTA, ALLA ZOPPA. See ROVERSCIO, DIRITTA ZOPPA, &c.

ALMAIN, a sort of air that moves in common time.

ALMANDA, a certain air or tune where the measure is in common time, and movement slow.

ALT, is a term applied to the high notes in the scale. The word is formed of the *Latin Altus*. See SCALE and DIAGRAM.

ALTERA *sesqui*. See SESQUI. See also PROPORTION and TRIPLE.

ALTERATI SUONI. See SUONO.

ALTERNATIVEMENTO, denotes to play or sing two airs or songs the one after the other, or rather the different parts of the same song alternately.

ALTISTA, the person who sings the *Haut Contre* is thus called.

ALTO, { *Viola*, a small Viol. } See VIOL and  
          { *Violino*, a small Violin. }  
VIOLETTA.

ALTO *Concertante*, is the tenor of the little chorus which sings or plays throughout the piece.

ALTO *Ripieno*, the tenor of the great chorus which sings or plays only now and then in some particular places.

ALTRO, is an *Italian* adjective, signifying other, as *una altera volta*—play it over again ; *in altro modo*—in another manner. See MANNER.

ALTUS, intimates that the music is the upper or counter tenor, and is common in music for many voices.

AMBITUS. See MODO.

AMBROSIAN *Chant*, thus called from St *Ambrose*, Archbishop of *Milan*, who composed it for the service of that church in the fourth century, it was distinguished from the *Roman Chant* in that it was stronger and higher. See CHANT.

ANACAMPTOS, a term made use of by *Martianus Capella*, to signify what is otherwise called *Ductus revertens*, or in *Italian*, *Conducimento ritornante*. See DUCTUS.

ANDANTE, from the verb *Andare*, to go, signifies especially in thorough basses, that the notes are to be played distinctly.

ANIMA,

**ANIMA**, or **ANIMATO**, signifies much the same as *Allegro*, with life, briskly. See **ALLEGRO**.

**ANTHEM**, a church song, performed in cathedral and other service, by the choristers, divided for that purpose into two chorusses, who sing alternately. See **CHORUS** and **SONG**.

The word at first was used both for psalms and hymns when thus performed. See **PSALM** and **HYMN**.

St *Ignatius* is by *Socrates* represented as the author of this way of singing among the *Greeks*; and among the *Latins* St *Ambrose*. *Theodoret* attributes it to *Diodorus* and *Flavian*.

*Amalarius Fortunatus* has wrote expressly of the order of anthems, *de antiphonarum ordine*.

At present the term is used in a somewhat narrower sense, being applied to certain passages taken out of the psalms, &c. and accommodated to the particular solemnity in hand.

**ANTIFONI Suoni**. See **SUONO**.

**ANTIPHONA**, an anthem. See **TOUNO**.

**ANTIQUE Music**. See **MUSIC**.

**APOTOME**, is the remaining part of an entire tone after a greater semi-tone has been taken from it. See **TONE** and **SEMI-TONE**.

The proportion in numbers of the *Apotome* is 2048 : 2187.

The *Greeks* thought that the greater tone could not be divided into two equal parts, for which reason they called the first part *Apoton*, and the other *Linma* or *Lemma*, in this imitating *Pythagoras* and *Plato*.

The word is derived from the Greek ἀποτέμνω — *abscindo* — *I cut off*.

**APOGIATURA**, is when in any part of a song there are two notes that are some distance from one another, as a third or fifth; and in playing such passage the Musician puts in small intermediate notes ascending or descending, as thus



**APYCNOS**, is said of the diatonic genus, from it's being plain and easy, that is, not crouded with minute divisions, but having great or spacious intervals in comparison with the chromatic and enharmonic. See each under it's proper article, see also **SUONI**.

**APICNI Suoni**, are sounds distant one or more octaves, and yet concord, the *Suoni Apycni* of the *Grecian* scale were *Proslambanomenos*, *Nete Synemmenon* and *Nete Hyperbolicon*.

**ARCHI Leuto**, an arch or very large and long *Lute*, and but little different from the *Theorba Lute*; used by the *Italians*



*lians* for playing thorough bass. See LUTE and THEORBO.

ARCO, a Bow or Fiddle Stick. *Stromenti d' Arco* — instruments played with a Bow.

ARE or *Alamire*. See ALAMIRE.

ARIA, a song, air or tune. See SONG and TUNE.

ARIETTA, a little short song, a sonnet or catch. See SONNET.

ARIOSIA or *Arioso*, in the movement of a common song or tune.

ARITHMETICA *Divisione*. See HARMONICAL.

ARSIS and *Thesis*, are *Greek* terms used in composition; as when a point is inverted or turned, 'tis said to move *per Arsin* and *Thesin*, i. e. when a point rises in one part and falls in another, or falls in one part and rises in another, whence is produced an agreeable variety, though properly speaking, 'tis also the rise and fall of the hand in beating the time. See PER ARSIS.

ASSAI, is an *Italian* adverb of quantity, which is often joined to the words Allegro, Adagio, Presto, &c. and signifies as some pretend, much, and according to others that the measure and motions of the piece be kept in a middle degree of quickness or slowness; quick or slow enough, but not too much of either. See ALLEGRO.

ASSAYING, is a flourishing before one begins to play, to try if the instrument be in tune; or to run divisions to lead one into the piece before us.

ATEMPO *giusto*, signifies to sing or play in an equal, true and just time. See TIME.

ATTO, an act, as of a play, opera, &c. *Atto di Cadenza*, is a certain disposition of the sounds or notes, which not only makes a cadence in one part, but directs and points out in others. As when the bass rises a fourth or falls a fifth, this motion is really a cadence, and at the same time is a sign that the other parts thereupon perform their proper cadences. See CADENCE.

AUTHENTICO, *Authentic*, chosen or approved: This term is applied by the *Italians* to four of the church modes or tones in music, which rise a fourth above their dominants, which are always fifths above their finals, i. e. rise to compleat their octaves, in this distinguished from the plagal modes, which fall a fourth below their finals. See TONE and MODE. See also HARMONICA DIVISIONE. But if we reckon the musical modes, which *Glarean*, *Zarlin*, and other eminent modern writers make twelve, there will be six authentic, and six plagal. See TUONO.

## B.

**B**, Signifies Bass or Basso. **BASS** and **BASSO**.  
**B C**, denote Basso continuo, which see.

**BAG-PIPE**, a musical instrument of the wind kind, chiefly used in country places. It consists of two parts: The first is a leather bag which is blown like a foot-ball by means of a porvent, or little tube fixed to it, and stopped by a valve. The other part consists of three pipes or flutes, the first is called the great pipe or drone, the second [the little one, which passes the wind out only at bottom, and the third has a tongue and played by compressing the bag under the arm when full, and opening and stopping the holes, which are eight, with the fingers. The little pipe is ordinarily a foot long; that played on, thirteen inches; and the porvent, six. — This instrument takes in the compass of three octaves.

**BALETO**, is what we call a Balet, a sort of dance, the air whereof begins with a quaver, the hand rising; it has two strains of four or eight bars each, and is beat in two or four times quick.

Among the *French* the word *Balet* has another signification, for 'tis by them used for a succession of airs, in all sorts of movements whether brisk or slow, with which the dances agree, and are carried on as the strains or motions differ.

**BANDORA**, a kind of ancient musical instrument with strings resembling a Lute.

**BAR**, a stroke drawn perpendicularly a-cross the lines of a piece of music, including between each two, a certain quantity or measure of time, which is various as the time of the music is either triple or common.

In common time, between each two bars is included the measure of four crotchets; in triple, three. The principal use of these bars is to regulate the beating or measuring of time in a concert. See **TIME** and **MEASURE**.

**BARDONE**, as *Violadi Bardoni*. See **VIOLA**.

**BARIPICNI**, or *Suoni Baripicni*, signify in general any low, grave or deep sound. See **SOUND** and **SUONO**.

But in particular the lowest of any three notes that are to one another A to B flat, and B natural is thus called, the next *Mesopicni*, and the highest *Oxipicni*, which see.

**BARITONO**, called by the *French*, *Basse Taille*, or *Concordant*, i. e. that goes high and low; those that can sing thus may serve either as tenor or bass upon occasion. See **TENOR** and **BASS**.

**BASS**,

**BASS**, that part of a concert which is most heard, which consists of the gravest and deepest sounds, and which is played on the largest pipes or strings of a common instrument, as of an Organ, Lute, or on instruments larger than ordinary for that purpose, as Bass Viols, Bassoons, Bass-hautboys, &c. See each under it's proper Article.

Musicians hold the *Bass* to be the principal part of the concert, and the foundation of composition; though some will have the *Treble* the chief part, which others only make an ornament.

*Counter Bass*, is a second or double *Bass*, where there are several in the same concert.

*Thorough Bass*, is the harmony made by the Bass Viols or *Theorbas* continuing to play both while the voices sing, and the other instruments perform their parts, and also filling up the intervals when any of the other parts stop.

M. *Brossard* observes the *Thorough Bass* to be part of the modern music, first invented in the year 1600, by an *Italian* named *Ludovicus Viadana*. 'Tis played by cyphers marked over the notes on the Organ, Spinet, Harpsichord, Theorbo, Harp, &c. and frequently simply, and without cyphers on the Bass Viol, Bassoon, &c.

**BASSETTO**, a *Bass Viol* or *Violin* of the smallest size, so called in distinction of Bass Viols or Violins of a larger size. See **BASS** and **VIOL**.

**BASIS**. See **TRIAS HARMONICA**.

**BASISTA**, the person who plays or sings that part of a piece of music called the Bass or Counter Bass. See **BASSO**.

**BASSO**, for the most part signifies the *Bass*, but sometimes in pieces of music for several voices, the singing *Bass* is more particularly so called.

*Basso Concertante*, the *Bass* of the little chorus, or that which sings and plays throughout the piece.

*Basso Continuo*, the *thorough* or *continual Bass*, which is commonly distinguished from the others by figures over the notes in music books, which figures are only proper for the Organ, Harpsichord, Spinet, Theorbo, Lute, Harp, &c. this is often signified by the letters, B C.

*Basso Recitante*. See **CONCERTANTE**.

*Basso Ripieno*, the *Bass* of the grand chorus that sings or plays now and then in some particular places, generally only during the chorus.

*Basso Viola*, a *Bass Viol*. See **BASS VIOLIN**.

*Basso Violino*, a small *Bass Viol* or *Violin*.

**BASSOON**, a musical instrument of the wind kind, serving as a bass in concerts of wind music, as of *Flutes*, *Haut boys*,

*Hautboys, &c.* To make it portable it is divided into two parts. Its diameter at bottom was formerly nine inches, at present 'tis but four at most, and it's holes are stopped with keys, &c. like large *Flutes*. It serves as *Bass* to the *Hautboy*.

*BASS Violin*, a musical instrument of the same form with the *Violin*, except that 'tis much larger. 'Tis struck like that with a Bow, has four strings and eight stops, divided into half notes, or semitones. The sound it yields is much more grave, sweet and agreeable than that of the *Violin*, and of much better effect in a concert. See *VIOLIN*.

*BATTUTA*, the motion of beating with the hand or foot, in directing the time. See *TIME*.

The *Italians* use the phrase *A Tempo Giusto*, after a recitative, to show that the measure is to be beat true and just, which during that recitative was conducted irregularly to favour some action, or to express some passion, &c.

*BELL*, a machine ranked by Musicians in the number of instruments of percussion.

The Bell hath three parts, the body or barrel, the clapper within side, and the ear or canon, whereby 'tis hung to a large beam of wood. It is made of a compound metal of twenty pounds of pewter to an hundred of copper, called Bell-metal. The thickness of it's edges is usually  $\frac{1}{3}$  of the diameter, and it's height twelve times it's thickness. The Bell-founders have a Diapason or Bell-scale, wherewith they measure the size, thickness, weight and tone of their Bells. The use of Bells is summed up in these two lines,

*Laudo Deum vorum, plebem voco, congrego clerum*

*Defunctos ploro, pestem fugo, festa decoro.*

The first Bells are said to have been made at *Nola* in *Campania*, whereof *St Paulinus* was Bishop; it is assured at least that they were first brought into the church by him; and hence 'tis added they had their *Latin* names *Nolæ* and *Campanæ*; but others say they take these names, not because invented in *Campania*, but because the manner of hanging and balancing them as used at present, was first practiced there; or at least they were hung on the model of a sort of balance invented in *Campania*. For in the *Latin* writers we find *Campana statera* for a steelyard, and the *Greek* χαλπαζεν for *ponderare* — to weigh.

The invention of church Bells is by *Polydore Virgil* ascribed to Pope *Sabinian*, *St Gregory's* successor, but by mistake, for there is mention made of Bells by *St Jerome* contemporary with *Paulinus*. In effect Pope *Sabinian* did not invent Bells, but was the first who appointed the canonical hours should be distinguished by them.



We find Bells mentioned by *Ovid*, *Tibullus*, *Martial*, *Statius*, *Manlius*, and the *Greek* authors, under the names of *Tintinnabula*, and founding brass. *Suetonius*, *Dion*, *Strabo*, *Polybius*, *Josephus*, and others, mention them under the appellation of *Petasis*, *tintinnabulum*, *æramentum*, *crotalum*, *signum*, &c. but these appear to have been no more than bangles, and little like those huge Bells among us.

*Hieronymus Magius*, who has wrote a treatise express upon Bells, (wrote when in chains in *Turkey*, and which is very remarkable purely from his memory, without the assistance of any books) makes large Bells a modern invention. Indeed we don't hear of any before the sixth century. In 610 we are told that *Lupus* Bishop of *Orleans* being at *Sens*, then besieged by the army of *Clotharius*, frightened away the besiegers by ringing the Bells of *St Stephen's*.

The first large Bells in *England* were mentioned by *Bede* towards the latter end of that century. They seem to have been pretty common in the year 816. The *Greeks* are usually thought to have been unacquainted with them 'till the ninth century, when their construction was taught them by a *Venetian*.

Indeed it is not true that the use of Bells was intirely unknown in the ancient eastern churches, and that they called the people together as at present with wooden mallets. *Leo Alatus* in his dissertations on the *Greek* temples, proves the contrary from several ancient writers. It is his opinion that Bells first began to be disused among them after the taking of *Constantinople* by the *Turks*, who it seems prohibited them, least their sound should disturb the repose of souls, which, according to them, wander in the air. He adds, that they still retain'd the use of Bells in places remote from any intercourse with the *Turks*, particularly very ancient ones in mount *Athos*.

*F. Simon* thinks the *Turks* rather prohibited the *Christians* the use of Bells out of political than religious reasons, inasmuch as the ringing of Bells might serve as a signal for the execution of revolts, &c.

The City of *Bordeaux* was deprived of all it's Bells for rebellion; and when it was offered to have them restored, the people refused it, after having tasted the ease and convenience of being freed from the constant din and jangling of Bells.

*Matthew Paris* observes, that anciently the use of Bells was forbid in time of mourning, though at present they make one of it's principle ceremonies. *Mabillon* adds that it was an ancient custom to ring Bells for persons about to expire,

expire, to advertise the people to pray for them; whence are derived our Passing Bells.

*Lobineau* observes, that the custom of ringing Bells at the approach of thunder is of some antiquity; but that the design was not so much to shake the air and so dissipate the thunder, as to call the people to church to pray that the parish might be preserved from that terrible meteor.

The custom of christening and blessing of Bells is very ancient; some say 'twas introduced by Pope *John XIII.* in 972, but it is evidently of an older standing, there being an express prohibition of the practice in a Capitular of *Charlemain* in 789. *Alcuin* says it was established before the eighth century; so that what has been said of Pope *John XIII.* is only to be understood of an order of that Pope for restoring the practice which had been disused.

*Nankin*, a city of *China*, was anciently famous for the largeness of it's Bells; but their enormous weight having brought down the tower, the whole building fell to ruin, and the Bells have ever since lain on the Ground. One of those Bells is near 12 *English* feet high, the diameter  $7\frac{1}{2}$ , and it's circumference 23; it's figure is almost cylindric, and the thickness of the metal about it's edges 7 inches; from the demensions of this Bell it's weight is computed 50,000 pounds, which is more than double the weight of that at *Erfort*, said by *F. Kercher* to be the largest Bell in the world. These Bells were cast by the first Emperor of the preceeding Dynasty, about 300 years ago. They have each their name, the *Hanger Tchoui*, the *Eater Che*, the *Sleeper Choui*.

Father *Le Comte* adds, that there are seven other Bells in *Pekin*, cast in the reign of *Yulo*; each of which weighs 12,000 pounds, but the sound even of their biggest Bells is very poor, being struck with a wooden instead of an iron clapper.

The *Egyptians* had none but wooden Bells, except one brought by the *Franks* into the monastery of *St Anthony*.

The sound of the Bell arises from the vibratory motion of it's parts, much like that of a musical chord. The stroke of the clapper it is evident must change the figure of the Bell, and of round make it oval; but the metal having a great degree of elasticity, that part which the stroke drove farthest from the centre will fly back again, and this even somewhat nearer the centre than before; so that the two points which were before the extrems of the longer diameter now become those of the shorter. Thus the circumference of the Bell undergoes alternate changes



of figure, and by means thereof gives that tremulous motion to the air wherein sounds consist. See SOUND.

The sound of the same Bell or Chord is a compound of the sounds of the several parts thereof; so that where the parts are homogeneous, and the dimensions of the figure uniform, there is such a perfect mixture of all those sounds, as constitute one uniform, smooth and even sound. See TUNE and VIBRATION.

Mr *Haukesbee*, and others, have found by experiment, that the sound of a Bell struck under water, is a fourth deeper than in the air; though *Mersenne* says it is of the same pitch in both elements.

Bells are heard further on plains than on hills, and still further in valleys than on plains, the reason of which will not be difficult to assign, if it be considered that the higher the sonorous body is, the rarer is it's medium, consequently the less impulse it receives, and the less proper vehicle it is to convey it to a distance.

BELL HARP, a musical instrument of the string kind, thus called either because shaped like a Bell, or by reason the common players thereon swing it about as a Bell on it's bias, it being hung on a string, and rested against them for that purpose.

There is a notable difference between the shape of this instrument and that of the *Irish* or *Welch* Harp. See HARP.

It's length is about three feet, it's soundboard is usually of the same wood as that of a Spinnet or Harpsichord, having a rose carved in the middle; it's strings are of brass or steel wire, fixed at one end, and stretched across the soundboard by screws fixed at the other end next the player. The number of strings is not fixed; sometimes more, sometimes less. They are struck with the thumb only of each hand, the right hand plays the treble, the left the bass, but the thumbs are armed with a little wire pin or needle in order to draw the sound the clearer. It takes in the compass of three or four octaves, according to the number of strings.

It may perhaps be the *Lyra* or *Cythara* of the ancients; but we find no mention of it under the name it now bears, which must be allowed to be modern, however ancient the instrument may be. See LYRA, MUSIC, &c.

BELLOWS of an Organ, are machines contrived to give wind to the pipes, which by that means produce a sound. See ORGAN.

The bellows of an Organ are in proportion to the instrument, each having an aperture of four inches, that the valve may play easily. There should also be a valve at the nose of

the

the bellows, that one may not take the air from the other. To blow an Organ of 16 feet, there are required 4 pair of bellows.

BIANCHIA. See NOTE and MINIM.

BINARY *measure* is a measure wherein you beat equally; or the time of rising is equal to that of falling. This is usually called common time, beside which there is *Binary* triple. See MEASURE, TIME, and TRIPLE.

BENE PLACITO. See ABENE PLACITO.


BISCHROMA is the same as our triple quaver. See CHROMA.


BIZARRO, or *con Bizarria*, signifies with changes capriciously, sometimes fast, at others slow, strong, soft, &c. at the fancy of the composer, or player.



BMI is the third note in the modern scale of Music. See SCALE and MUSIC.




BMOLLARE or *Molle*, is one of the notes of the scale of Musick, usually called soft or flat in opposition to *Bquadro*. See BQUADRO.


BOMBARDO, a musical instrument of the wind kind, much the same as the Bassoon, and is used as a Bass to the Hautboy. See HAUTOBOY and BASSOON.

BQUADRO or *Quadrato*, or *Durale* called by the French *Bquarre* from its figure .

This is what we call B natural or sharp, in distinction to Bmol, or flat . See FLAT and SHARP.

As the  flat when placed before any note, denotes that note to be lowered a semitone *minor*, so does the *Quarre* or  raise it to its natural or diatonic situation.

Again if the flat  be placed before a note in the thorough Bass it intimates that it's third is to be *minor*, and if placed with any cypher over a note in the Bass as  6, or  5, &c. it denotes that the sixth or fifth thereto are to be flat. See FIFTH, SIXTH, &c.

But if the *Quadro*  be placed over any note or with any cypher in the thorough Bass, it has the contrary effect; for thereby the note or interval thereto is raised to it's natural order. Both these characters are used in other parts beside the thorough Bass, wherein they affect only the note to which they are prefixed, *i. e.* they either raise or lower that note alone. See CHARACTER.

BRACIO or BRAZZO is applied to certain Instruments that are played with a bow, and held up to the neck by the left arm, such as the Violin, whether first, second, third, &c. See VIOLIN.

B R E V E

**BREVE** is a note, formed like a square, without a tail, and equivalent to two Semibreves or four Minims. See **CHARACTER** and **MUSIC**.

Also a measure of quantity which contains two strokes down with the hand and as many up. But this must be understood with regard to Common Time under this sign C.

But when this character is under the directions of the triple major, or perfect time, if followed by one or more of the same value, or by a point, it is equal to three times, or a whole Bar; and if notes of less value follow it, as Semibreves or Minims, its value is then reduced to two Times, or two thirds of the Measure. See **MODO**, **TIME**, **PROLATION**, **NOTE**, **FIGURA**, **LEGATURA** and **TRIPLE**.

This is often tied with other notes, for which see **LEGATURA**.

The Breve in the Time marked  $\frac{3}{4}$  now contains but two times, from whence the *Italians* call Common Time played very quick *Alla Breve*; and this movement they often use in their church musick. See **CAPELLA**.

**BRIDGE**, that part of a stringed instrument over which the strings are stretched.

*Bridges* are of divers kinds, as the Bridge of a Violin or Bass-Viol, the Bridge of a Lute, Harpsichord, &c.

The *Bridge* of a Violin or Fiddle is about one inch and a quarter high, and near an inch and a half long, sometimes entirely plain, and sometimes with holes carved in it by way of ornament; it is rounded a little on the upper part, where the strings are laid in little notches for their reception; the reason whereof is, that the bow may strike either of them at pleasure, without touching any other; the under part of it is hallowed in the middle, so that it bears on the body of the instrument only at each end; it is placed about five inches from the bottom of the body.

Under the *Bridge* within side is placed a little slip of wood, called the sound post, it's use is to bear against the Bridge and assist the belly of the instrument in sustaining the pressure of the strings on the Bridge. The strings without the Bridge would give little or no sound, but it is the body of the instrument and it's uniform construction together with the eveness of the strings that produces what is commonly called a good tone. See **VIOLIN**.

The *Bridge* of a Bass-Viol is the same in proportion to the instrument, these Bridges are usually made of some porous wood.

The

The *Bridge* of a *Lute* is very different from that above described, in that it is but half an inch deep, though four, five or six inches long, entirely strait; it is placed about four inches from the bottom of the instrument, and the strings are stretched over it, as those of the *Violin* are. See *LUTE*.

*Harpsichords* have several *Bridges*, but there are two principle ones, one of which is placed at the upper end between the jacks and the screws, about half an inch high, and to what length required, usually about three feet, quite strait; the other is put along the side of the instrument shaped almost like the letter S, between the ends of the strings and the jacks, in a certain proportion. Instead of notches these *Bridges* have little wire pins to keep the strings in their places, these two are required when there is but one row of keys and two stops, if there are more, other *Bridges* are required. See *HARPSICORD*.

These are usually made of *Fir* or the same wood with the *Sound Board*.

*BRILLANTE*, brisk, airy, gay and lively.

*BUCCINA*, an ancient military, or musical instrument used in war; it is usually taken for a kind of trumpet, which opinion is confirmed by *Festus*, by his defining it a crooked horn, played on like a *Trumpet*. *Vigetius* also observes, that the *Buccina* was bent into a semicircle, in which it differed from a *Trumpet*, *Tuba*.

*Varro* adds, they were called *Cornua*, because originally made of the horns of cattle, as is still done among some people. *Servius* seems to say that they were first made of goats horns; and the scripture called the instruments used both in war and in the temples *Keren Jobel*, i. e. ram's horns, and *Sapharoth Haijobelim*, *Buccinæ* of Rams. The musical instruments used in the military march are *Buccina*, *Trumpets*, *Littuus*, *Clarion*, *Cornet*, *Fife*, *Drum*, *Tymbal*, &c. which see.—The *Marino Buccinæ* given by Poets and Painters to the *Tritons* and *Sea Gods*, are shells twisted in the form of a *Snail's*. The word comes from *Bucca*, the mouth, because played on by the mouth.

*BUONO*, as *Tempo Buono*, signifies a certain time or part of the measure that is good, i. e. more proper for certain things than any other, as to end a cadence, or pause, to place a long syllable or a syncoped Dissonance, Concord, &c. The *Tempo Buono* of any measure whatever, should be on the first part thereof when the hand is down, and in common time of four Times to the Bar, the third is also a *Tempo Buono*, the others, as the second and last

times



times of the measure, are called *Tempi di Cattiva*. See CATTIVA and ACCENT.

BURDEN in some musical instruments, the Drone or Bass, and the pipe or string that plays it; the Bagpipe principally hath a part thus called. Hence that part of a song that is repeated at the end of every stanza, is called the Burden of it.

The word comes from the *French Bourdon*, a staff, or pipe made in form of a staff, imitating the gross murmurs of Bees or Drones. Some call the *Proslambanomenos*, or the note added to the ancient system, by this name. A chord which is to be divided to perform the intervals of music when open and undivided, is also called the Burden.

BURRE, BOUREE, or BOREE, a kind of dance, composed of three steps joined together in two motions, begun with a crotchet rising. The first couplet contains twice four measures, the second twice eight, it consists of a balance and *coupee*. It is supposed to come from *Auvergne* in France.



## C.

**C** Denotes the highest part in thorough bass. See **BASS**.

Again a simple C, or rather a semicircle, placed after the **Cliff**, intimates that the music is in common Time, which is either quick or slow, as it is joined with *Allegro* or *Adagio*; if alone it is usually *Adagio*.

If the C or semicircle be crossed thus  $\overline{\text{C}}$ , or turned thus  $\text{C}^\circ$ , the first requires that the Air be played quick, and the last very quick. See **CHARACTER**.

In pieces of old music, we find a character thus  $\overline{\text{C}}^\circ$  and very often it's reverse thus  $\text{C}^\circ\overline{\text{C}}$  both which are at present almost out of use, but see **PROLATION**.

**CADENCE**, according to ancient musicians is a series of a certain number of notes, in a certain interval, which strike the ear agreeably, and especially at the end or close of the song, stanza, &c. A Cadence ordinarily consists of three notes.

**CADENCE**, in the modern music may be defined a certain conclusion of a song, or of the parts thereof in many places of the piece, which divide it, as it were, into so many numbers or periods. The *Cadence* is when the parts fall or terminate on a chord or note, the ear seeming naturally to expect it; and is much the same in a song as a period that closes the sense in a paragraph of a discourse.

A *Cadence* is either perfect or imperfect; a perfect *Cadence* is that which consists of two notes sung after each other, or by degrees conjoined in each of the two parts, it is called perfect because it satisfies the ear better than the other.

The *Cadence* is said to be imperfect when it's last measure is not in octave or unison, but a sixth or a third; as when the bass instead of descending a fifth, descends only a third, or when descending, or, which is the same thing, rising a fourth, it makes an octave with the treble in the first measure, and a third major with the second. It is called imperfect because the ear does not acquiesce in the conclusion, but expects a continuation of the song.

The Cadence is said to be broken when the bass instead of falling a fifth which the ear expects, rises a second either major or minor.

Every Cadence is in two measures; sometimes it is suspended, in which case it is called a repose, and only consists of one measure, as when the two parts stop at the fifth without finishing the Cadence.

Mr *Rousseau* distinguishes two kinds of Cadences with regard to the Bass-viol, *i. e.* a Cadence with and without a rest.

The Cadence with a rest, is when the finger that should shake the Cadence, stops a little before it shakes, on the note immediately above that which requires the Cadence. The Cadence without a rest is when that stop is omitted. *Traite de la Viol*, p. 76.

There are also simple and double Cadences; the double ones again are various, the more double are those made after a long stop, the less double those after a short one. The Cadences are all to be accommodated to the character of the air.

The word comes from the *Latin* *Cadencia* a fall, the Cadence being the fall or conclusion of a series of harmony, proper to terminate the whole, or part. The *French* musicians call a shake a Cadence, but this is to confound terms.

CADENZA *Fiorita, Sfuggita, d' Inganno, &c.* See *FIORITA, SFUGGITO, INGANNO, &c.*

CAMERA, signifies chamber music, as *Sonata Concerto di Camera*, are Sonatas, Concertos, &c. composed for a chamber, in distinction to those played in churches, chapels, or great concerts. See *SONATA, &c.*

CANCHERIZANTE, or *Chancherizato*, is an *Italian* word signifying a piece of music that begins at the end, being a retrograde motion from the end of a song, air, or tune to the beginning. See *IMITATION, CANON, FUGHA, &c.*

CANON, a *Greek* term. See *REGOLA* and *MONOCHORD*.

CANON, is a rule or method of determining the intervals of notes. See *INTERVAL*.

*Ptolemy* rejecting the *Aristoxenian* way of measuring the intervals of music by the magnitude of a tone, (which was supposed to be formed by the difference between a Diapente and a Diatesseron;) thought that the musical intervals should be distinguished according to the ratios or proportions, which the sounds terminating those intervals bear to one another, when considered according to their degree of gravity and acuteness

outeness; which before *Aristoxenus* was the old *Pythagorean* way. He therefore made the Diapason consist in a double ratio of 2 : 1; the Diapente in a fesiui-alteral 3 : 2; the Diatessaron in a fesiui-tertian 4 : 3; and the tone itself in a fesiui-octave of 9 : 8, and all the other intervals according to the proportions of the sounds that terminate them.

Wherefore taking the *Canon* (as it is called) for a determinate line of length, he shews how this line is to be cut accordingly, so as it may represent the respective intervals, and this method answers to experiment in the different lengths of musical chords. See CHORD, MONOCHORD and MUSIC.

CANON, says *Zarlin*, was anciently certain marks or characters, placed at the head of perpetual figures, or pieces in *Consequenza*, to advertise in what manner such pieces were to be sung, called *Canon*, as being rules and directions for performing the parts.

CANON is also a short composition of two or more parts, in which one leads, and the other follows.

CANONE *Chiuso*, or *Canone in Corpo*, is a perpetual fugue writ upon one line, with some marks to shew when the parts that imitate are to begin and end.

CANONE *partito*, or *risoluto*, called by the *Latins* *resolutio*, is when all the parts of a perpetual fugue are writ either in partitions, or different lines, or in separate parts, with the proper pauses that each is to observe, and therein differs from *Canone Chiuso*.

CANTATA, a song or composition, intermixed with recitatives, little airs and different motions, and merely intended for a single voice with a thorough bass, though sometimes for two violins and other instruments. When the words or subjects are intended for the church it is called *Cantata morali* & *spirituali*: but when on love, *Cantata amoroſe*, &c.

If the words are well adapted to the music, it has something in it very agreeable, and generally seems to please by its varieties, consisting of grave parts and airs intermixed; first used in *Italy*, then in *France*, whence it passed to us.

CANTICUM. See MOTETTO.

CANTILENÆ are no more than songs, and signifies in general pieces of melody well composed.

CANTO is the treble, or at least the highest part of a piece. When it is marked with a C it is the upper bass: but the word *Canto* more properly signifies the first treble, unless the word *ſecundo* for the second, or *ripieno*, for the

treble of the grand chorus, be added. See SECONDO and RIPIENO.

CANTO *concertante* is the treble of the principal concerting parts; this part generally plays and sings throughout. But being the chosen voices or instruments they sometimes rest during the chorus.

CANTO *fermo*, is what we call the plain song, such was Pope Gregory's church music. The *Italians* call every part, whether plain or figured, that is the subject of any counterpoint, a *Canto fermo*.

CANTO *figurato*, signifies a composition wherein the parts differ from one another in their figures and motions, and is the contrary of *Canto fermo*.

CANTO *ripieno*, is the treble of the grand chorus, or that part that plays or sings in the grand chorus only.

CANTO *simplice*, is the same as *Canto fermo*. See CANTO FERMO, and CHANT.

CANTORE. See CHANTOR.

CANTUS, the treble or highest part in a concert. See TREBLE.

CANZONE, in general signifies a song, wherein some little fugues are introduced, but it is sometimes used for a sort of *Italian* poem usually pretty long, to which music may be composed in the style of a Cantata. See CANTATA. If the word *Canzone* be added to a piece of instrumental music, it signifies much the same as Sonata; to a piece of vocal much the same as Cantata. If placed in any part of a Sonata, it signifies much the same as Allegro, and only denotes that the part to which it is prefixed is to play or sing in a brisk and lively manner.

CANZONETTA, a little short song. The *Canzonette Neapolitane* have two strains, each whereof is sung twice over, as the *Vaudevilles* of the *French*. The *Canzonette Siciliane* are a species of jigg, the measure whereof is usually  $\frac{12}{8}$  or  $\frac{6}{8}$ , sometimes both are rondeaus, and begin with the first strain to end.

CAPELLA is properly indeed a chapel. But the *Italians* use the word for a company of musicians assembled together to sing, or play a concert, or piece of music of many parts. From this when we meet with *da Capella*, we must understand that all the parts are to play together, which makes what we call the grand chorus, or *tutti unisoni*; and from this they say *Maestro di Capella*, for a master of music.



The song to be sung thus, has commonly this sign  $\overline{\text{C}}\text{E}$ , and marked *alla breve*, the time is generally beaten by the breve and quick, unless contradicted by some other term, as *Lente, Adagio, &c.*

**CAPO**, is to say head or chief, as *Capo di instrumenti*, the master or head of the instruments, being the persons whose care is to instruct and direct those that perform the instrumental part of a concert.

**CAPRICETTO** is a diminutive of *Capriccio*, which see.

**CAPRICIO** means *Caprice*, the term is applied to certain pieces, wherein the composer gives a loose to his fancy, and not being confined either to particular measures or keys, runs divisions according to his mind, without any premeditation; this is also called *Phantasia*. See **PHANTASIA** and **PRELUDE**.

**CAPRICIOSO**, intimates the music to be in a capricious irregular manner, as if without any aim or design. See **CAPRICIO**.

**CARTA**, or *Car*, or *Cart*, are used by the *Italians* for page or folio, as *Car. 6a.* the sixth page, *Cart. 4a, &c.*

**CASTANETS**, *Castagnettes*, or *Castanettas*, a kind of musical instrument of the pulsatile kind, wherewith the *Moors, Spaniards* and *Bohemians* accompany their dances, Sarabands and Guittars, serving only to direct the time. It consists of two little round pieces of wood dried and hollowed in the manner of a spoon, the concavities whereof are placed one on another fastened to the thumb, and beat from time to time with the middle finger to direct their motions and cadences. They may be beat eight or nine times in the space of a measure, or second of a minute.

**CATACOUSTICKS**, called also *Cataphonics*, the science of reflected sounds, or that part of *Acoustics* or *Phonics* which consider the property of sounds and echoes. See **SOUND** and **PHONICS**.

**CATTIVO**, bad, unfit, as *Cattivo tempo*, is a certain part or time of the measure, whereon it is not proper to perform certain things; as to end a cadence, or place a long syllable, &c.

The reason why this is called *Tempo di Cattiva*, or the bad part of the measure, is because here you may let pass a discord without any great offence; it properly signifies what we call the unaccented part of the bar, and is the second and last note thereof in common time, and the middle one of every three in triple. See **BUONO** and **ACCENT**.

**CAUDA**



CAUDA. See CODA and VIRGULA.

CAUDATUS. See PUNCTUS CAUDATUS.

CELER *progressus*. See SUPPOSITION.

CHACONE, or *Chaconde*, a kind of dance in the air of a Saraband, derived from the *Moors*. The bass always consists of four notes, which proceed in conjoint degrees, whereon they make divers concords and couplets with the same burden. See BASS and BURDEN.

The word is formed of the *Italian* *ciacona* of *cecone* a blind man, this air being said to have been invented by such a one.

CHAMADE, a certain beat of Drum, or sound of Trumpet, which is given to the enemy as a signal to inform them of some sort of proposition to be made to the commander, either to capitulate, or to have leave to bury their dead, make a truce, or the like.

The word is derived by *Menage* from the *chiamata* of *clamare*,—to cry out.

CHANT, is used for vocal music in churches. In ecclesiastical history we find mention made of many kinds of *Chant*, or song, the first is the *Ambrosian Chant*, which was established by St *Ambrose* Bishop of *Milan*, and was distinguished from the *Roman* in that it was stronger and higher.

The next is the *Gregorian Chant*, introduced by Pope *Gregory* the great, who established schools of chantors, and corrected the church music or song. This is what above is called the *Roman Chant*, and is still retained in churches under the name of plain song, for in this the choir and people sing in unison, or altogether in the same manner. See CANTO FERMO.












CHANTOR, a person who sings in the choir of a cathedral.

St *Gregory* first instituted the office of *Chantors*, and erected them into a body called *Schola Cantorum*; though *Anastasius* seems to attribute their rise to Pope *Hillary*, who lived an hundred years before *Gregory*.

This is grown an obsolete word, instead of which we now say chorister, or singing man.

CHARACTERS, certain marks, signs or notes, whereby something is conveyed to the mind.

CHARACTERS used in music, and of musical notes, with their proportions, are as follows.

	Character of a Large	-	8
	A Long	-	4
	A Breve	-	2
	A Semibreve	-	1
	A Minim	-	$\frac{1}{2}$
	A Crotchet	-	$\frac{1}{4}$
	A Quaver	-	$\frac{1}{8}$
	A Semiquaver, or		$\frac{1}{16}$
	A Demi-Semiquaver, or		$\frac{1}{32}$

### Characters of the artificial Notes.

**#** Character of a sharp note. This character at the beginning of a line or space, denotes that all the notes in that line or space, are to be taken a semi-tone higher than in the natural series; and the same affects all the octaves above and below, though not marked.

When this mark is prefixed to any particular note, it shews that note alone, to be taken a semitone higher than it would be without such character.

**b** Character of a flat note. This character is the contrary to the other above, that is, a semi-tone lower.

When prefixed to any particular note, it shews that note alone to be taken a semi-tone lower than it otherwise would be.

**♮** Character of a natural note, where in a line or series of artificial notes, marked at the beginning either *b* or *#*, the

the natural note happens to be required, it is denoted by this character.

Characters of the signed Cliffs.



Character of the treble Cliff.



The mean Cliff.



The base Cliff.

$2$  or  $\frac{3}{4}$  or  $\frac{4}{8}$ ; Characters of common duple time; signifying the measure of two crotchets to be equal to two notes, whereof four make a semibreve.

C



Characters that distinguish the movements of common time. The first implying flow, the second quick, and the third very quick.

$\frac{3}{2}$   $\frac{3}{4}$   $\frac{3}{8}$   $\frac{3}{16}$ ; Characters of simple triple time; whose measure is equal to three semibreves, or to three minims, &c.

$\frac{6}{4}$  or  $\frac{6}{8}$  or  $\frac{6}{16}$  Characters of mixed triple time, where the measure is equal to six crotchets, or six quavers.

$\frac{9}{4}$  or  $\frac{9}{8}$  or  $\frac{9}{16}$  or  $\frac{9}{32}$  or  $\frac{9}{64}$  Characters of compound triple time.

$\frac{12}{4}$   $\frac{12}{8}$   $\frac{12}{16}$ ; or,  $\frac{12}{32}$  or  $\frac{12}{64}$ , Characters of a fourth species of triple time, called also the measure of twelve times. See TRIPLE.

Rests or pauses of Time.



A large Rest.

Long Rest.

Breve Rest.

Semibreve Rest.

Minim Rest.

Crotchet Rest.

Quaver Rest.

Semiquaver Rest.

Demisemiquaver Rest.

Single Bar.

Double Bar.

Repeat.

Repeat.

Close.

Tye.

Tye.

Direct.

CHELIS. See VIOL.

CHIAVE.

**CHIAVE.** or *Cleff*, a term or character used in music. See **CLEFF** and **CHARACTER**.

**CHIAVE** *Maestro*, signifies the fundamental key or note of a song. See **KEY** and **CLEFF**.

**CHIESA**, a mark set to music to distinguish that designed for churches, from that designed for chambers or private concerts, as *Sonata di Chiesa*, is a sonata for the church.

**CHITARIS.** See **CYTHARA** and **VIOL**.

**CHITTARRA** is the *Italian* word for a *Guittarr*. See **GUITTARR**.

**CHITTARRONE.** See **THEORBO**.

**CHIUDENDO**, is the participle of the verb *Chiudere*, to end, finish, or conclude; as *Chiudendo col Ritornello, col Paria*, signify to end with a *Ritornello*, or some passage which has been before sung in some part of the piece. See **RITORNELLO**.

**CHIUSO.** See **CANON**.

**CHORDS**, or **CORDS**, are strings or lines, by whose vibrations the sensation of sound is excited; and by whose divisions, the several degrees of tune are determined. See **TUNE** and **SOUND**.

Some say they are called *Cords* or *Chords* from the *Greek* *χορδαι*, a name given by the Physicians to the intestines, in regard that the strings of some musical instruments are ordinarily made of guts.

Others are made of brass or iron wire, as Harpsichords, Spinets, &c.

*Chords* of gold wire in Harpsichords, would yield a sound almost twice as strong as those of brass; and those of steel, a feebler sound than those of brass, as being both less heavy, and less ductile.

Mr *Perrault* observes, that of late they have invented a way of changing the *Chords*, to render their sounds more strong without altering the tone.

The sixth *Chord* of Bass-Viols, and the tenth of large Theorbo Lutes, consist of fifty threads or guts; there are some of them an hundred feet long, twisted and polished with *Equisetum* or horse-tail.

For the division of *Chords*, so as to constitute any given interval, the rules are as follows.

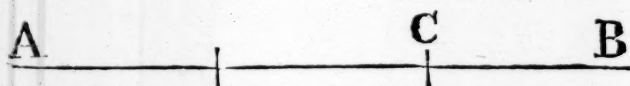
To assign such a-part of a *Chord* A B, as shall constitute any concord for example a fifth (or any other interval) with the whole *Chord*.

E

Divide



Divide the line A B, into as many parts as the greatest number of the interval has units; *e. g.* the fifth being 2 : 3.



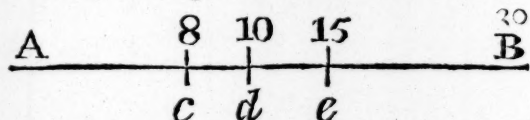
The Line is divided into three parts: of these I take as many as the lesser number, *e. g.* 2 = A C; A C is the part sought; that is two lines, whose lengths are to each other as A B to A C, make a fifth.

Hence if it be required to find several different sections of the line A B, *e. g.* such as shall be octave, fifth, or third greater. I reduce the given ratios 1 : 2, 2 : 3 and 4 : 5 to one fundamental; the series becomes 30 : 24, 2 = 15, the fundamental is 30; and the sections sought are 24 the third greater; 20 the fifth; and 15 the octave.

To find several sections of a line A B, that from the least part, gradually to the whole, shall contain a given series of intervals, in any given order, *viz.* so as the least to the next greater contain a third greater; that to the next greater a fifth; and that to the whole an octave.

Reduce the three ratios 4 : 5, 2 : 3, and 1 : 2 to one series: hence we have 8 : 10; 15 : 30.

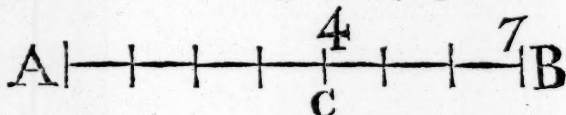
Divide the line into the number of parts of the greatest extreme of the series, *viz.* 30; we have the sections sought at the points



of division, answering the several numbers of the series, *viz.* at the points C, D, and E; so as A C to A D, is a third; A D to A E, a fifth; to A B an octave.

To divide a line, A B, into two parts, to contain betwixt them any interval, *e. g.* a fourth.

Add together the numbers containing the ratio of the interval, *e. g.* 3 : 4, and divide the line into as many parts as the sum, *e. g.* 7: the point of division answering to any of the given numbers, *v. g.* 4 or 7, gives the thing sought.



For the harmonical division of *Cords*.

To find two sections of a line which, with the whole, shall be in harmonical proportion with regard to their quantity.

Take any three numbers in harmonical proportion, as 3—4—6 and divide the whole line into as many parts as the



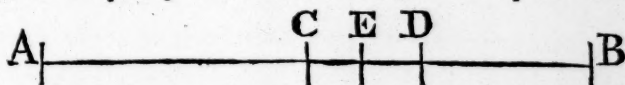
the greatest of these three numbers, *viz.* 6; and at the points of division answering the two other numbers, *v. g.* 3 and 4 you have the section sought.

To find two sections of a line, which together with the whole, shall be harmonical, with respect to quantity, or tune.

Take any three numbers concord with each other, *v. g.* 2 : 3 and 8; and divide the line by the greatest; the points of division answering the other two give the section sought.

To divide a *Chord*, A B, in the most simple manner, so as to exhibit all the original concords.

Divide the line into two equal parts C, and subdivide the parts C B into equal parts at D, and again the parts C D into equal



parts at E: Here A C to A B is an octave; A C to A D a fifth; A D to A B, a fourth; A C to A E, a third; A E to A D, a third; D C A E to E B, a sixth. A E to A B a sixth. See MONOCHORD: See also TUNE, CONCORD, HARMONY, &c.

*Chord* is also used in music for the note or tone to be touched, or sounded; in which sense it is applicable to all the intervals of music. See CONCORD.

In this sense, the fifth is said to consist of five *Chords*, or Sounds. See FIFTH. See also FOURTH, &c.

CHORO *favorito*. See FAVORITO.

CHORO *spezzato*, according to *Zarlin*, a composition of 2, 3, or 4 *Choruses*. See CHORUS.

CHORUS, is when at certain periods of a song, the whole company are to join the singer in repeating certain couplets or verses.

The word *Choro*, or *Chorus*, is often met with instead of *Tutti* or *da Cappella*, which mean the grand Chorus. *A doi a tre a quattro chori* is for two three or four *Choruses*. When after the word *Chorus* we find *primo* or 1<sup>o</sup> we must understand that it is to be played in the first *Chorus*, if 2<sup>d</sup> 1<sup>1</sup><sup>o</sup> or *secondo*, in the second; and consequently that the composition is for eight voices or different parts.

CHRESIS is a *Greek* term. See USUS.

CHROMA is a term signifying colour or ornament, which the *Italians* take from the *Greek* to name a note or character of time by us called a Quaver. See CHARACTER and QUAVER. And when the word *Semi* is added thereto, it means our Semiquaver thus



Eight of the

former are contained in a bar, and sixteen of the latter in common time. See FUSA, also DOSDUPLA, NONUPLA and TRIPLE.

CHROMA, a graceful way of singing or playing with Quavers and Trilloes.

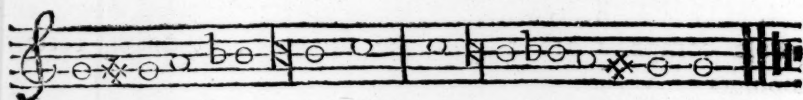
CROMATICI *suoni*. See SUONI.

CHROMATIC, in the ancient music, the second of the *Genera* or Kinds, into which the consonant intervals were subdivided into their concinnous parts. See GENUS. The other two kinds are the *Enharmonick* and the *Diatonick*; which see.

The *Chromatic* abounds in Semitones; it had it's name, by reason the *Greeks* mark'd it with the character of colour, which they call *χρωμα*, or, as P. Parran says, because it is the medium between the other two, as colour is between black and white; or because the *Chromatic* kind varies and embellishes the *Diatonic* by it's Semitones, which have the same effect in music, as the variety of colours have in painting.

The degrees, or as *Aristotle* calls 'em the elements, of the *Chromatic Genus*, are the two Semitones and *Triemitonium*. And its sounds stand in the following order, *Proslambanomenos*, *Hypate Hypaton*, *Parhypate Hypaton*, *Lychanos Hypaton Chromatice*, *Hypate Meson*, *Parypate Meson*, *Lychanos Meson Chromatice*, *Meson*, *trite Synemmenon*, *paranete Synemmenon Chromatice*, *nete Synemmenon*, *Paramese*, *trite Diezeugmenon*, *paranete Diezeugmenon Chromatice*, *nete Diezeugmenon*, *trite Hyperbolæon*, *paranete Hyperbolæon Chromatice*, and *nete Hyperbolæon*.

*A Chromatic fourth ascending and descending.*



*Aristoxenus* divides the *Chromatic Genus* into three species; the *Molle*, *Hemolion*, and *Tonicum*. *Ptolemy* into *Molle* or *Antiquum*, and *Intensum*.

The *Molle* expresses a progression by small intervals, the *Intensum* by greater. See SPECIES and GENUS. The *Spartans* banished it their city because of its softness.

Mr *Malcolm* observes, that we are at a loss to know what use the antients could make of these divisions, and subdivisions into *Genera* and *Species*; all acknowledge the *Diatonic* to be the true melody. The others seem only numerous irregularities calculated to please the fancy by their novelty and oddness; and are besides so difficult, that few, if any, are said to have practiced them accurately. See MUSIC.

Mr *Malcolm*

Mr *Malcolm* herein says the *Diatonic* is the true melody, but it is plain we cannot do without the accidental flats and sharps which belong to the *Chromatic Genus*; hence it appears that he speaks something too slightly of a part which is the only ornament or cause of that vast variety of airs in the modern music, though we have not near the varieties of either of them.

**CIACONA**, a *Chacon* or Tune composed to a ground base. See **CHACONE**.

**CIFFRA**, a cypher; thus the *Italians* name the figures which they use over the bass notes in thorough basses, to mark the accords which are to be made as accompaniments to those on the lines. See thorough **BASS**.

**CIRCOLO**, this character **CO** is called by this name as is **O** sometimes; both of which we often find after the cliff in old music for triple time, or *tempo per setto*. See **TIME** and **TRIPLE**.

**CIRCOLO Mezzo**, is a diminution of four quavers or semiquavers, or notes of equal value, which represent a semicircle proceeding by conjoint degrees as thus,



here are two *Circoli mezzzi*, the one ascending the other descending.

**CIRCONCURRENT E Conducimento**. See **USUS**.

**CLARICHORD**, or *Manichord*, a musical instrument in the form of a Spinnet. See **SPINET**.

It has 49 or 50 stops, and 70 strings, which bear on 5 bridges, the first whereof is highest, and the rest diminished in proportion; some of the strings are in unison, their number being greater than that of the stops.

There are several little mortaises for passing the jacks, armed with little brass hooks, which stop and raise the chords, instead of feathers used in Virginals and Spinets. But what distinguishes them most, is, that the chords are covered with pieces of cloth, which renders the sound sweeter, and softens it so that it cannot be heard at any considerable distance; hence some call it the dumb Spinnet; whence it comes to be particularly used among the nuns, who learn to play, and are unwilling to disturb the dormitory.

The *Clarichord* is more ancient than either Spinnet or Harpsicord, as is observed by *Scaliger*, who gives it only 35 strings;

**CLARINO**,

**CLARINO**, a Trumpet, *a doi Clarini*, for two Trumpets. See **TRUMPET** or **CORNET**.

**CLARION**, a kind of Trumpet, whose tube is narrower, and its tone shriller than that of the common Trumpet.

*Nicod* says the *Clarion* is now used among the *Moors*, and the *Portuguese* who borrowed it from the *Moors*; it served anciently for a treble to several Trumpets that sounded tenor and bass. See **TRUMPET**.

He adds, it was only used among the cavalry, and marines. *Menage* derives the word from the *Italian*, *Clarion*, of the *Latin*, *Clarus*, by reason of the clearness of its sound.

**CLAVECIMBALO**, *grave Cymbalum*. See **SPINET** or **HARPSICORD**.

**CLAVIS** and **CLAVES**. See **CHIAVE** and **CLEFF**:

**CLAUSULA**. See **CADENCE**.

**CLEFF**, *Cliff*, or *Key*, a mark set at the beginning of the lines of a song, which shews the tone, or key, in which the piece is to begin; or, it is a letter marked on any line, which explains, and gives name to all the rest. See **KEY**.

Antiently every line had a letter marked for a *Cleff*, now a letter on one line suffices, since by this all the rest are known; reckoning up and down in the order of the letters.

It is called *Cleff* or *Key*, because hereby we know the names of all the other lines, and spaces; and consequently the quantity of every degree or interval. But because every note in the octave is called a key, though in another sense, this letter marked is called in a particular manner the signed *Cleff*; because being written in any line, it not only signs and marks that one, but explains all the others.

By *Cleff* therefore, for distinctions sake, we mean that letter marked or signed on a line which explains the rest; and by key, the principal note of a song, in which the melody closes.

There are three signed *Cleffs*, *c*, *f*, *g*, the *Cleff* of the highest part in a song called treble or alt, is *g* on the second, sometimes also upon the first, likewise on the third line, counting upwards. The *Cleff* of the bass, or lowest part, is *f*, generally on the fourth line upwards; often on the second, third and fifth: For all the other mean parts the *Cleff c*, sometimes on one, and sometimes on another line; indeed some that are really mean parts, are frequently set with the *Cleff g*. See **TREBLE**, **TENOR**, **BASS**, &c.

It must however be observed, that the ordinary signatures of the *Cleffs* bear little resemblance to those letters. Mr *Malcolm* thinks it would be well, if we used the letters themselves.



themselves. *Kepler* takes a world of pains, to shew that the common signatures of the *Cleffs* are only corruptions of the letters they represent. See their figures in characters of music.

The *Cleffs* are always taken fifths to one another, that is, the *Cleff f* is the lowest, *c* a fifth above it, and *g* a fifth above *c*.

When the *Cleff* is changed, which is not frequent in the mean *Cleffs*, 'tis with design to make the system comprehend as many of the notes of the song as possible, and so to have the fewer notes above and below it. If then there be many lines above the *Cleff*, and few below it, this purpose is answered by placing the *Cleff* on the first or second line; if there be many notes below the *Cleff*, it is placed higher in the system. In effect, according to the relation of the other notes to the *Cleff* note, the particular system is taken differently in the scale; the *Cleff* line making one in all the varieties. See SCALE. But still in whatsoever line of the particular system the *Cleff* is found, it must be understood to belong to the same in the general system, and to be the same individual note or sound in the scale.

By this constant relation of *Cleff*, we learn how to compare the several particular systems of the several parts; and know how they communicate in the scale, that is, which lines are unisons, and which not; for 'tis not to be supposed that each part has certain particular bounds, within which an another must never come: Sometimes the treble *v. g.* comes lower than some of the mean parts, or even with the bass. To put together therefore into one system all the parts of a composition, written separately, the notes of each part must be placed at the same distance above and below the proper *Cleff*, as they stand in the separate system; and because all the notes that are consonant (or heard together) must stand perpendicularly over each other, that the notes belonging to each part, may be distinctly known, they may be made with such differences as shall not confound or alter their signification as to time; but only shew that they belong to this or that part: Thus shall we see how the parts change and pass through one another; and which in every note is highest, lowest or unison.

The use of particular signed *Cleffs* then is an improvement with respect to the parts of any composition; for unless some of the keys in the particular systems were distinguished from the rest, and refer'd invariably to one place in the scale, the relations could not be distinctly marked.

It

It must be here observed, that for the performance of one single piece, the *Cleffs* only serve for explaining the intervals in the lines and spaces; so that we need not regard what part of any greater system it is; but the first note may be taken high or low, as we please: for as the proper use of the scale is not to limit the absolute degree of tune, so the proper use of the signed *Cleff* is not to limit the pitch at which the first note of any piece is to be taken; but to terminate the tune of the rest, with relation to the first, and considering all the parts together, to determine the relation of the several notes, by the relation of their *Cleffs* in the scale. Thus the pitch of tune being determined in a certain note of one part, the other notes of that part are determined by the constant relation of the letters of the scale, and the notes of the other parts, by the relation of their *Cleffs*.


In effect, for performing any single part, the *Cleff* may be taken in any octave, *i. e.* at any note of the same name, provided we do not go too high or too low, for finding the rest of the notes of the song: But in a concert of several parts all the *Cleffs* must be taken, not only in the relation, but also in the places of the system abovementioned, that every part may be comprehended in it.


The difference of *Cleffs* in particular systems makes the practice of music much more difficult and perplexed than it otherwise would be, both with respect to instruments, and to the voice. This occasioned Mr *Salmon* to propose a method of reducing all music to one *Cleff*, whereby the same writing of any piece of music, should equally serve to direct the voice and the instrument, which he calls an universal character; but this is by most authors looked on as chimerical. The natural and artificial note expressed by the same letter as *c* and *c* #, are both set on the same line or space.


When there is no character of flat or sharp at the beginning with the *Cleff*, all the notes are natural: and if in any particular place, the artificial note be required, 'tis signified by the sign of  $\flat$  or  $\sharp$ , set on the line or space before that note. If the flat or sharp be set at the beginning in any line or space with the *Cleff*, all the notes in that line are artificial ones; that is, are to be taken a semitone higher or lower than they would be without such sign; the same affects all the octaves above and below, though they be not so marked. In the course of the song if the natural note be sometimes required, 'tis signified by  $\natural$ .




The

The marking the systems thus by the flats and sharps, Mr *Malcolm* calls the signature of *Cleffs*. See NOTE, TUNE, TRANSPOSITION, FLAT, and SHARP.

The *F fa ut Cleff* is thus marked , being only proper for the bass or lower parts.

The *C sol fa ut Cleff* thus , and is peculiar to the inner or middle parts, as tenor or counter-tenor.

The *G sol re ut Cleff* thus , and belongs to the treble or highest part. See PART, TREBLE, TENOR and BASS.

The *B fa* is thus distinguished . The *B mi* or sharp thus ; *B quadro* or natural thus .

CLEINE *alt posauue*. See TROMBONE or SACKBUT.  
CLOSE. See CADENCE.

CODA, *Tail*, we often find at the end of a canon or fugue, two or three measures to end with, after having repeated them several times, and this the *Italians* call *Coda*, it serves only to end the piece, which, without it, might be carried on to infinity.

CODA, in ancient compositions is when one part continues on a sound which is it's cadence, while the others proceed to modulate for 4, 5, 6,—8, or more bars.

COLORATO *Contrapunto*. See FIGURATE COUNTERPOINT.

COLORATURA, is a term applied by the *Italians* to all variations, trillos, diminutions, &c. that can render a song agreeable. See each in it's proper place, VARIATION, DIMINUTION, &c.

COME *Sopra*, signifies as above, or that part over again, which words are used when any foregoing part is to be repeated.

COMMA, is the smallest of all the sensible intervals of tune. See MUSIC.

The COMMA is about the tenth part of a tone.

Mr *Sauveur* says a *Comma* is the difference between a tone major and minor. It is seldom used except in the theory of music, to shew the justness of the concords; for in practice the division is drowned and lost; each lesser tone ordinarily contains ten *Commas*.

*Lancelot* divides the tone into nine *Commas*, so that according to him a *Comma* is the ninth part of a tone.

The proportion of the greater *Comma* in numbers is 80 : 81, that of the smaller is 2025 to 2048. See **TONE**.

**COMMON Time** is the same as duple or double time. See **TIME**.

**COMMUNE** according to *Gaudentius* the philosopher, is one of the modes of the ancients, otherwise called the *Hypodorian*. See **HYPODORIC**.

**COMPIETA**, a sort of psalm or hymn used in the church service of the *Roman Catholics*.

**COMPONISTA**, is properly a composer of any thing, but here it more particularly means a composer of songs, melody or harmony. See **COMPOSITION**.

To *Compose*, or make any piece of music, tune, air or song, either vocal or instrumental, and to set any words on any subject to music.

**COMPOSITION**, is the art of disposing musical sounds into airs, songs, &c. either in one or more parts, to be sung by a voice, or played on instruments. See **MUSIC**, and **SONG**.

*Zarlin* defines it the art of joining and combining concords and discords together, which are the matter of music.

Under *Composition* are comprehended the rules 1<sup>st</sup> of *Melody*, or the art of making a single part, that is contriving and disposing the simple sounds so as that their succession and progression may be agreeable to the ear. See **MELODY**.

2<sup>dly</sup>. Of *Harmony*, or the art of disposing and concerting several single parts together so as that they make one agreeable whole. See **HARMONY**.

It may here be observed, that melody being chiefly the business of the imagination, the rules of its composition serve only to prescribe certain limits to it, beyond which the imagination, in searching out the variety and beauty of airs ought not to go. But harmony being the work of the judgment, its rules are more certain and extensive, and more difficult in practice. In the variety and elegance of the melody the invention labours a great deal more than the judgment, so that method has little place; this must not be understood that the judgment is discarded, for good melody requires a true observation of harmony: A person indeed unskilled in music may make a piece of melody, which by mere chance may be good, but a person of good judgment cannot often err. In harmony, the invention has not so much to do, for the composition is conducted from a nice observation



of the rules of harmony, which must yet in some sort be assisted by the imagination.

**COMPOSIZIO.** See COMPOSITION, MELODY and HARMONY.

**COMPOSTO**, means compounded or doubled, as a fifteenth is an octave doubled, or an octave is compounded of a fifth and a fourth. See OCTAVE, FIFTH and FOURTH.

**CON** is an *Italian* word signifying *with*, and is joined often with other words, as

**CON** *Affetto*. See AFFETTUOSO.

**CON** *Bizzarria*. See BIZZARRO.

**CON** *Dolce maniera*, in a soft and sweet manner.

**CON** *Diligenza*, with care diligently.

**CON** *Discretione*, with judgment or discretion.

**CON** *é senza Violini*, with and without Violins. This phrase is used when there are some parts of a piece to be sung with, and some without Violins.

**CON** *é senza stromenti*, with and without instruments.

**CON** *furia*, in a very quick and strong manner.

**CON** *Oservanza*, with care, to play a piece of music just, and exactly as 'tis marked without adding or diminishing.

**CONCERT.** See CONCERTO, MUSIC and CAMERA.

**CONCERTATO**, intimates the piece to be composed in such a manner as that all the parts may have their recitatives, be it for two, three, four or more voices or instruments; so they say *Messa* or *Messe concertate*, *Salmi concertati*, for one, two, three, &c. voices, &c.

**CONCERTANTE**, signifies those parts of a piece of music that sing or play throughout the whole piece, either alone or accompanied, to distinguish those parts that play now and then in particular places.

**CONCERTO**, or *Concert*, popularly a consort, a number or company of musicians playing or singing the same piece of music or song at the same time.

The word *Concert* may be applied where the music is only melody, that is, the performers all in unison; but it is more properly as well as more usually understood of harmony, or where the music consists of divers parts, as treble, tenor and bass, &c. See MELODY, HARMONY and PART.

A **CONCERTO** for any instrument, as Organ, Harpsichord, Violin, &c. is a piece of music wherein either of these instruments has the greatest part, or in which the performance is partly alone, and partly accompanied by the other parts.

In **CONCERTO**, is almost the same as *Concertante*, which see.

**CONCERTO** *Grossi*, the grand chorus of a concert, or those places where all the several parts perform or play together.

**CONCINNOUS** *Intervals*: discords are distinguished in *Concinnous* and in *Inconcinnous* intervals; the *Concinnous* intervals are such as are fit for music, next to and in combination with concords, being neither very agreeable nor disagreeable in themselves, but having a good effect as by their opposition they heighten the more essential principles of pleasure, or as by their mixture and combination with them they produce a variety necessary to our being better pleased. See **HARMONY**.

The other discords that are never used in music, are called *Inconcinnous*. See **DISCORD** and **PROPORTION**.

Systems are also divided in *Concinnous* and *Inconcinnous*, a system is said to be *Concinnous* or concinnously divided, when the parts thereof considered as simple intervals, are *Concinnous*, and are besides placed in such an order between the extremes, that the succession of sounds from one extremum to another may have an agreeable effect. See **SYSTEM**. Where the simple intervals are *Inconcinnous* or ill disposed between the extremes, the system is said to be *Inconcinnous*.

**CONCLUSIO**. See **CADENCE**, **BUONO**, **LONGA**.

**CONCORD**, is the relation of two sounds that are always agreeable to the ear; whether applied in succession are consonance. See **SOUND**.

If two simple sounds be in such a relation, or have such a difference of tune, as that being sounded together, they make a mixture, or compound sound, which affects the ear with pleasure, that relation is called *Concord*, and whatever sounds make an agreeable compound in consonance, the same will always be pleasing in succession, or will follow each other agreeably. See **TUNE**.

The reverse of *Concords* are what we call discords, which is a denomination of all the relations or differences of tune that have displeasing effects. See **DISCORD**.

*Concord* and harmony are in effect the same thing, though custom has applied them differently. As *Concord* expresses the agreeable effect of two sounds in consonance, so harmony expresses the agreement of a greater number of sounds in consonance: Add, that harmony always implies consonance, but *Concord* is sometimes applied to succession; whence

it is, that Dr *Holder*, and some other writers, use the word consonance for what we call *Concord*. See CONSONANCE.

Unisonance, then, being the relation of equality between the tune of two sounds, all unisons are *Concords* in the first degree; but an interval being a difference of tune, or a relation of inequality between two sounds, becomes a *Concord* or discord, according to the circumstances of that particular relation. Indeed some restrain *Concord* to intervals, and make a difference of tune essential thereto; but this is precarious. Mr *Malcolm* thinks, that as the word implies agreement, 'tis applicable to unisons in the first degree. See UNISON.

'Tis not easy to assign the reason or foundation of concordance. The differences of tune, we have already observed, take their rise from the different proportions of the vibrations of the sonorous Bodies, *i. e.* the velocity of those vibrations in their recourses; the frequenter those recourses are, the more acute the tune, and *vice versa*. See GRAVITY.

But the essential difference between *Concord* and discord lies deeper; there does not appear any natural aptitude in the two sounds of a *Concord* to determine it to give a pleasing sensation, more than in the two sounds of a discord. The different effects are merely arbitrary and must be resolved into the divine good PLEASURE.

We know, by experience, what proportions and relations of tune afford pleasure, and what not; and we know also how to express the differences of it, by the proportions of numbers. We know what it is that pleases us, though we don't know why. We know *v. g.* that the ratio of 1 : 2 constitutes *Concord*, and 6 : 7 a discord; but on what original grounds agreeable or disagreeable ideas are connected with those relations, and the proper influence of the one on the other, is above our reach.

But, by experience, we know that the following ratios of the lengths of chords are all *Concord*, *viz.* 2 : 1, 3 : 2, 4 : 3, 5 : 4, 6 : 5, 5 : 3, 8 : 5; that is, take any chord for a fundamental which shall be represented by the number 1, and the following divisions thereof will be all *Concord* with

the whole, *viz.*  $\frac{1, 2, 3, 4, 5, 3, 5}{2, 3, 4, 5, 6, 5, 8}$  so that the distinguishing character between *Concords* and discords must be looked for in these numbers expressing the intervals of sounds; not abstractedly in themselves, but as expressing these numbers of vibrations.

Now unisons are in the first degree of *Concord*, or have the most perfect likeness or agreement of tune, and therefore

fore have something in them necessary to that agreement, which is found less or more in every *Concord*, but as *Concord* implies a difference of tune they may not be properly so called. 'Tis not true that the nearer two sounds come to an equality of tune the more agreement they have; therefore 'tis not in the equality and inequality of the numbers that this agreement lies.

Further, if we consider the number of vibrations made in any given time, by two chords of equal tune; on the principle laid down they are equal, and therefore the vibrations of the two chords coincide or commence together as frequently as possible; that is, they coincide at every vibration; in the frequency of which coincidence, or united mixture of the motion of the two chords, and of the undulations of the air occasioned thereby, it is that the differences of the *Concords* and discord must be sought.

Now the nearer the vibrations of two strings approach to a coincidence as frequent as possible, the nearer they should approach the condition and consequently the agreement of unisons, which agrees with experience. For if we take the natural series 1, 2, 3, 4, 5, 6, and compare each number to the next, as expressing the number of vibrations in the same time of two chords whose lengths are reciprocally as those numbers, the rule will be found exact, for 1 : 2, is best, then 2 : 3, after 6 is insufferable; the coincidence being so rare, though there are other ratios that are agreeable besides those found in the continued order, viz. 3 : 5, 5 : 8, which with the preceding five are all the concurring intervals within or less than an octave, or 1 : 2, i. e. whose acutest term is greater than half the fundamental. On this principal 3 : 5 will be preferable to 4 : 5, because being equal in the number of vibrations of the acuter term, there is an advantage on the side of the fundamental, in the ratio 3 : 5, where the coincidence is made at every third vibration of the fundamental, and every fifth of the acute term; so also the ratio 5 : 8, is less perfect than 5 : 6; because the vibrations of each fundamental are equal, yet in the ratio 5 : 6, the coincidence is at every sixth vibration of the acute term, and only at every eighth in the other case.

Thus we have a rule for judging of the preference of *Concords* from the coincidence of their vibrations; agreeable to which rule they are disposed in the order of the following table, in which the names of the *Concords* in practice, the ratio of their vibrations, the length of their chords and the number of coincidences in the same time are expressed.

The



The Table of *Concords*:*Ratios or Vibrations.**Coincidences:*Grave, Acute  
Terms.

Unison	1 : 1	0
Octave, 8ve	2 : 1	60
Fifth, 5th	3 : 2	30
Fourth, 4th	4 : 3	20
Sixth greater, 6th greater	5 : 3	20
Third greater, 3d greater	5 : 4	15
Third lesser, 3d lesser	6 : 5	12
Sixth lesser, 6th lesser	8 : 5	12

Grave Acute  
Lengths.

Though the order be settled by reason, yet it is confirmed by the ear. On this bottom *Concords* must still be more perfect, as they have the greater number of coincidences with regard to the number of the vibrations of both chords; and where the coincidences are equal, the preference will fall on that interval, whose acutest term has fewest vibrations in each coincidence; which rule however, is in some cases contrary to experience; and yet 'tis the only rule discovered.

*F. Merfenne*, indeed, and after him *Kercher*, gives us another standard for settling the comparative perfection, with regard to the agreement of the extrems in tune: And 'tis this——

' The perception of concordance, *say they*, is nothing; but  
' the comparing of two or more different motions, which at  
' the same time affect the auditory nerve; now we cannot  
' make a certain judgment of consonance till the air be as  
' often struck in the same time by two chords, as there are  
' units in each number expressing the ratio of that concord,  
' *v. g.* we can't perceive a fifth, till two vibrations of the  
' one chord and three of the other are accomplish'd together;  
' which chords are in length as 3 to 2; The rule then is,  
' that those concords are the most simple and agreeable, which  
' are generated in the least time, and those on the contrary,  
' the most compound and harsh, which are generated in the  
' longest Time.

' For

‘ For instance, let 1, 2, 3, be the length of three chords, 1 : 2, is an octave, 2 : 3, is a fifth, and 1 : 3, an octave and fifth compounded, or a twelfth: The vibrations of chords being reciprocally as their lengths, the chord 2 will vibrate once while the chord 1 vibrates twice, and then exists an octave; but the twelfth does not yet exist, because the chord 3 has not vibrated once, nor the chord 1, thrice; which is necessary to form a twelfth.

‘ Again, for generating a fifth, the chord 2 must vibrate thrice and the chord 3 twice, in which time the chord 1 will have vibrated six times; and thus the octave will be thrice produced, while the twelfth is only twice produced, the chord 2 uniting it’s vibrations sooner with the chord 1, than with the chord 3, and they being sooner consonant than the chord 1 or 2 with that 3.’

Whence that author observes, many of the mysteries of harmony relating to the performance of harmonious intervals, and their succession, is easily deduced.

But this rule by examining it by the other instances, Mr *Malcolm* has shewn defective, as it does not answer in all positions of the intervals, with respect to each other; but a certain order wherein they are to be taken being required, and there being no rule with respect to the order that will make this standard answer to experience in every case; so that at last we are left to determine the degrees of concord by experience, and the ear.

Not but that the degrees of concord depend much on the more or less frequent uniting the vibrations; and the ear’s being more or less uniformly moved, as above; for that this mixture or union of motion, is the true principle, or, at least, the chief ingredient in *Concord*, is evident; but because there seems to be something further in the proportion of the two motions, necessary to be known, in order to fix a catholick rule for determining all the degrees of *Concord*, agreeable to sense and experience.

The result of the whole doctrine is summed up in this definition: *Concord* is the result of a frequent union or coincidence of the vibrations of two sonorous bodies, and by consequence, the undulating motion of the air, which being caused by the vibrations, are like and proportional to them, which coincidence, the more frequent it is, with regard to the number of vibrations of both bodies, performed at the same time, *ceteris paribus*, the more perfect is that *Concord*, till the rarity of the coincidence, in respect to one or both the motions, commence discords. See some of the remarkable  
phænomena

phænomena of sound accounted for from this theory, under the word UNISON. See also INTERVAL.

*Concords* are divided into simple or original, and compound.

A simple or original *Concord* is that whose extrems are at a distance less than the sum of any two other *Concords*.

On the contrary, a compound *Concord* is equal to two or more simple *Concords*.

Other musical writers state the division thus, an octave 1 : 2, and all the other inferior *Concords* above expressed, are simple or original *Concords*: And all greater than an octave, are called compound *Concords*; as being composed of, and equal to the sum of one or more octaves, and some simple *Concord* less than an octave, and usually in practice denominated from that simple *Concord*.

As to the composition and relations of the original *Concords*, by applying to them the rules of the addition and subtraction of intervals, they will be divided into simple and compound, according to the first and more general notion; as in the following table.

*Simple Concords.*    *Compound Concords,*    *Octave composed.*

5 : 6 a 3d less	5th	} 3d gr & 3d less	} of	} 5th and 4th		
4 : 5 a 3d gr	6th less				} 4th & 3d less	} 6 gr 3d less or 3d gr
3 : 4 a 4th	6th gr					

The octave is not only the first *Concord* in point of perfection, the degrees of whose extremities are greatest and nearest to unison, insomuch that when sounded together, 'tis impossible to perceive two different sounds; but 'tis also the greatest interval of the seven original *Concords*; and as such contains all the less, which derive their sweetness from it as they arrive more or less out of it directly; and which decrease gradually from the octave to the lesser sixth, which has but a small degree of *Concord*. See OCTAVE.

What is very remarkable, is the manner wherein these less *Concords* are found in the octave, which shews their mutual dependencies.

The octave by mediate division resolves itself into a fourth and a fifth; the fifth again by immediate division, resolves itself into the two thirds; the two thirds are therefore found by division though not by mediate division; and the same is true of the two sixths. Thus do all the original *Concords* arise out of the division of the octave, the fifth  
G and

and fourth mediately and directly, the thirds and sixths immediately.

From the perfection of the octave arises this remarkable property, that it may be doubled, and yet still preserve *Concord*, that is the sum of two or more octaves are *Concord*, though the more compound will be gradually less agreeable; but it is not so with any other *Concord* less than octave, the double, &c. whereof are all discords.

Again, what ever sound is *Concord* to one extreme of the octave is *Concord* to the other also; and if we add any other simple *Concord* to an octave, it agrees to both its extremes, to the nearest extreme it is a simple *Concord*, to the farthest a compound one.

Another thing observable in this system of *Concords*, is, that the greatest number of vibrations of the fundamental cannot exceed five; or that there is no *Concord* wherein the fundamental makes more than five vibrations, to one coincidence with the acute term. It may be added, that this progress of *Concords* may be carried on to greater degrees of composition, even in *infinitum*, but the more compound the less agreeable. So a single octave is better than a double one, and that than a triple one; and so of the fifths and other *Concords*; three or four octaves is the greatest length we go in ordinary practice; the old scales went but two, no voice or instrument will go agreeably above four. See THIRD, FOURTH, FIFTH, &c.

CONDUCIMENTO RETTO, RITTORNANTE, CIRCONCURRENTE. See USUS.

CONJOINT *degrees*, are two notes which immediately follow each other in the order of the scale, as *ut* and *re*. See SCALE.

CONJOINT *tetrachords*, are two tetrachords or fourths where the same chord is the highest of one and lowest of the other. See CHORD and FOURTH.

CONSEQUENTE, *Conseguenza*, or in *Conseguenza*, a part of a fugue or canon is said to be *inconseguenza* when it follows the first part called the guide, imitating its motions, notes and figures. See FUGUE.

CONSONANCE is ordinarily used in the same sense with concord, *viz.* for the union or agreement of two sounds produced at the same time, the one grave, the other acute; which mingling in the air in a certain proportion occasion an accord agreeable to the ear. See CONCORD.

Dr. Holder on this principle defines consonance. "A passage of several tuneable sounds through the medium frequently



“quently intermixing and uniting in the undulated motion,  
 “caused by the well proportioned commensurate vibrations  
 “of the sonorous bodies, and consequently arising sweet  
 “and pleasant to the ear; as on the contrary disonance,  
 “he maintains, to arise from disproportionate motions of  
 “sounds not mixing, but jarring and clashing as they pass,  
 “and arriving at the ear grating and offensive.” Which  
 notion of *Consonance* quadrates exactly with what we have al-  
 ready laid down for a concord: Accordingly most authors con-  
 found the two together; though some of the more accurate  
 distinguish them, making *Consonance* to be what the word  
 implies, a mere founding of two notes together, or in the  
 same time; in contradiction to the motion of those sounds  
 in succession, or one after the other.

In effect, the two notions coincide; for two notes thus  
 played in *Consonance* constitute concord; and two notes that  
 please the ear in *Consonance*, will please it in succession. See  
 SUCCESSION.

Notes in *Consonance* constitute harmony, as notes in suc-  
 cession melody. See HARMONY, MELODY. See also  
 TUNE.

In the popular sense, *Consonances* are either simple or com-  
 pound; the most perfect *Consonance* is unison; though many  
 authors, both among the ancients and moderns, discard it from  
 the number of *Consonances*; as conceiving *Consonances* an  
 agreeable mixture of different sounds, grave and acute, and  
 not a repetition of the same sound. See UNISON.

The first *Consonance* is the octave, then the fifths, the fourths,  
 the thirds and sixths: the rest are multiples or repetitions of  
 these. See CONCORD.

CONSONANS *syncope*, *Consonans desolata*, and *Con-*  
*sonans æquivagans*. See SYNCOPE.

CONSONANTE, a word by which the *Italians* mean  
 concords; or those intervals which afford pleasure, be they  
 either perfect, as the fourth, fifth and eighth, or imperfect, as  
 the third, sixth, &c. See OCTAVE, &c.

CONSONANZA, the same with CONSONANTE,  
 which see.

CONSONI *Suoni*, what *Gaudentius* says of *Consoni* qua-  
 drates with what has been said of concord. See SUONI and  
 CONCORD.

CONSORT. See CONCERT.

CON *Spirito*. See SPIRITOSO, with life and spirit,  
 gayly, &c.

CONSTITUTIO. See MODE and SYSTEM.

**CONTINUATO**, signifies, especially in vocal music, to continue or hold on a sound in an equal strength or manner, or to continue a movement in an equal degree of time all the way.

**CONTINUED Bass**, the same as thorough Bass, so called, because it goes quite through the composition. See **BASS**.

**CONTINUED Thorough Bass**, is that which continues to play constantly, both during the recitatives, and to sustain the chorus. See **CHORUS**.

**CONTINUO**, signifies the thorough Bass, as *Basso continuo* is the continual or thorough Bass, which is sometimes marked in music books by the letters **B C**. which see.

**CONTINUO**, is a species of harmony or mode mentioned by *Jules Pollux*, and which, says *Zarlin*, answers to the perpetual burden of our Bag-pipes, which now and then must be harmonious.

**CONTINUI Sumi**. See **SUONO**.

**CONTINUUS**, *Bassus continuus & generalis*, the same with *Basso continuo*, or **B C**.

**CONTRA**. See **CONTRA TENOR**, and **ALTO**.

**CONTRALTO**, or *Contra 'lto*, means the *Haut contr'alt*, which see.

The *Italians* use this term with regard to *Duo's*, a *doi contra'lti*, for two *Haut contr'es*, because they play contrary to each other. See **HAUT CONTRE** and **TENOR**.

**CONTRAPUNTISTA**, any person that makes or composes counterpoints, is thus called.

**CONTRAPUNTO**, *Counterpoint*, thus called, because originally the notes were only points placed one against or over another. See **COUNTERPOINT**.

In general, every harmonious composition, or composition of many parts, is called *Counterpoint*. But one, two or more different parts composed upon a given subject, taken from the church music, is particularly called, in *Italian*, *Sogetto di contrapunti*. When the Tenor or any upper part is given for a subject, 'tis called *Sogetto sopra*, and the Bass or lower parts made to it, are called *Contrapunti infra*, or *Sotto il sogetto*. The subject is ordinarily in the Bass, and each note contains a bar of common duple time, or half a measure common of four times; and the composition made to this subject is termed *Contrapunto sopra il sogetto*.

When a composition is made off-hand to a subject, either above or below, 'tis called *Contrapunctum extemporaneum*; and when the notes are placed one against another, note for note, 'tis called *Contrapunto semplice*; but when the notes of the subject and *Counterpoint* are of different figure and value, the

*Counterpoint*

*Counterpoint* then is called by the *Italians*, *Composto*, *Colorato*, *Florido*, *Diminuto*, &c. See each in it's place. Again if it's notes are not syncoped, 'tis called *Contrapunto sciolto*. See *SCIOLTO*; but if on the contrary, the notes thereof be syncoped or tied, 'tis called *Contrapunto legato*. See *LEGATO*. If fugues or imitations are introduced, *Contrapunto fugato*: Again, if it be so composed that it may move above or below it's subject an eighth, tenth, twelfth, &c. which makes great variety of harmonies, 'tis stiled *Contrapunto doppio*. See *DOPPIO*. Besides these there are an infinite number of others. See *COUNTERPOINT*.

*CONTRAPUNTO Legato*, or *Syncephato*. See *SYNCOPE*.

*CONTRA harmonical proportion*, is that relation of three terms, wherein the difference between the first and second is to the second, as the third to the first. See *PROPORTION*.

*CONTRARIO*, *contrary*, as *moto* or *movimento contrario*, a contrary motion. See *MOTO* and *FUGA*.

*CONTRA Tenor*, is the *Counter Tenor*. See *TENOR* and *COUNTER TENOR*.


*CONVENIENTIÆ ac moræ Signum*. See *POINT* and *PAUSE*.

*CORD*. See *CHORD*. Beside which it has a more general signification; for we use it very often for note, sound, tone; as by the chord A or B, we mean the sounds represented by those letters.

*CORNET*, a Horn, a musical Instrument used by the ancients in their wars. See *MUSIC*.

*Vigetius* informs us that the legions had Trumpets, *Cornets*, and *Buccinæ*; that when the *Cornets* sounded only, the ensigns regard, not the soldiers; that is, when the ensign was to march alone, without the soldiers, the *Cornet* alone was sounded; as on the contrary, when the soldiers were to move with the ensign, the Trumpets alone were sounded: That *Cornets* and *Buccinæ* sounded a retreat; and *Cornet* and Trumpets during the course of the Battle. See *BUCCINÆ* and *TRUMPET*.

*CORNETTINO*, is a small Cornet, and is nearly the same with our Haut-boy, though not blown with a reed, but in the manner of a Trumpet. See *HAUT-BOY*.

*CORONA* or *Coronata*, is a semicircle C, inverted thus, with a point . When this mark is found in all the parts of a song, it denotes a general silence for the length of a bar, or that the performers may end if they please; but if it be placed over the last note of one part of the song only, it intimates that

that the note over which 'tis placed is to be held out 'till the other parts conclude: 'Tis also used in fugues or canons to mark where all the parts may stop, when they have a mind to end.

CORPO, or *in Corpo*, See NOTE and CANON.

CORRENTE, a sort of quick running *French* dance. See COURANT.

COSTUME, passions or affections. 'Tis by the *Latins* called *mores*. See USUS.

COUNTER *Fugue*, is when fugues proceed contrary to each other. See FUGUE.

COUNTERPART, the Bass is said to be a *Counterpart* to the treble. See TREBLE, TENOR and BASS.

COUNTERPOINT, the art of composing harmony, or disposing and concerting several parts so together, as that they make an agreeable whole. See COMPOSITION and HARMONY.

*Counterpoint* is divided into simple and figurative; agreeably to the division of harmony, into the harmony of concords and that of discords. See CONCORD.

*Counterpoint* took it's name hence, when music in parts was first introduced, their harmony being so simple, they used no notes of different time, and marked their consonances by points set against each other; hence in regard of the equality of the notes of time, the parts were made concord in every note, which was before *John de Murs* invented the modern notes.

This afterwards became denominated plain and *simple Counterpoint*, to distinguish it from another kind, wherein notes of different value were used, and discords as well as concords might be brought in between the parts, which they call *figurative Counterpoint*.

*Simple Counterpoint*, or the harmony of concords, consists of the imperfect as well as perfect concords, and may be therefore denominated perfect or imperfect, according as the concords are, whereof it is composed: Thus the harmony arising from a conjunction of any note with it's fifth and octave, is perfect; but with it's third and sixth imperfect; notwithstanding this the composition is perfect, 'tis the particular concords only that are called imperfect.

Now to dispose the concords, or the natural notes and their octaves in any key in a *simple Counterpoint*, observe with regard to the distinction into perfect or imperfect harmony, this general rule, *viz.* To the key to the fourth, and to the fifth, perfect harmony must be joined; to the second, third and seventh, an imperfect harmony is indispensable; to the



the sixth either a perfect or imperfect harmony. But when you keep the key, an imperfect harmony is given the sixth.

In the composition of two parts, observe, that though a third appears only in the treble, or the fourth and the fifth, yet the perfect harmony of the fifth is always supposed, and must be supplied in the accompaniments of the thorough bass to those fundamental notes.

More particularly, in composition of two parts, the rules are; that the key may have either it's octave, or fifth, or third; the fourth and fifth may have either their respective thirds, fifths, or octave; the second, sixth, the third and seventh may have their respective thirds or sixths; and the last on many occasions may have it's false fifth as a passing note. Which rules hold the same in flat and sharp keys.

For the rules of *Counterpoint*, with regard to the succession of concords, it must be observed, that, as much as can be, the parts may proceed by a contrary motion, *i. e.* the bass may descend where the treble ascends, and *vice versa*: The parts moving either upwards or downwards the same way; two octaves or two fifths never follow one another immediately; two sixths never succeed each other immediately. Whenever the octave or fifth is to be made use of the parts must proceed by a contrary motion, except the treble move to such an octave or fifth gradually. If in a sharp key the bass descend gradually from the fifth to the fourth, the last in that case, must never have it's proper harmony applied to it, but the notes that were harmony in the preceeding fifth, must be continued on the fourth; thirds and fifths may follow one another as often as one has a mind.

Figurative *Counterpoint* is of two kinds, in one discords are introduced occasionally as passing notes, serving only as transitions from concord to concord; in the other, the discord bears a chief part in the harmony. See DISCORD.

For the first, nothing but concords are to be used in the accented parts of the measure, *i. e.* not by the gradual progression, but by proper preparation and resolution discords are absolutely necessary; in the unaccented parts discords may pass without any offence to the ear. This is called by most authors supposition; because the transient discord always supposes a concord following it; which is of infinite service in music. See SUPPOSITION.

For the second, wherein the discords are used as a solid and substantial part of the harmony, the discords that have place are the fifth when joined with the sixth, to which it stands in relation of a discord; the fourth when joined with the fifth; the

the ninth, which is the effect of the second and seventh, and the second and fourth.

These discords are introduced into harmony, with due preparation, and are to be succeeded by concords, which is called the resolution of discords.

The discord is prepared by first substituting it in the harmony in quality of a concord; that is, the same notes which become the discord are first concord to the bass note immediately preceding that to which it is a discord. The discord is resolved by being immediately succeeded by a concord, descending from it by the distance only of a second greater or second less.

As the discord makes a substantial part of the harmony, so it must always possess an unaccented part of the measure by gradual descent; but when prepared and resolved 'tis necessary on the accented part. Now to introduce discords into harmony, it must be considered what concord may serve for their preparation and resolution; the fifth, then, may be prepared either by an octave, fifth or third; and resolved either by third or sixth. The fourth may be prepared in all concords, and may be resolved into the sixth, third or octave. The ninth may be prepared in all concords except an octave; and may be resolved into third, sixth or octave. The seventh may be prepared in all concords, and resolved into third, sixth or fifth. The second and fourth are used very differently from the rest, being prepared and resolved into the bass. See HARMONY, CONCORD, DISCORD, KEY, CLEFF, MODULATION, &c.

COUNTER-TENOR, is one of the mean or middle parts, so called as if it were opposite to the tenor; by the French called the *Haut contre*. See TENOR.

COURANT, is used to express the air or tune, and the dance to it.

With regard to the first, *Courant* or *Currant* is a peice of musical composition in triple time, and is ordinarily noted in triples of minims, the parts to be repeated twice.

It begins and ends when he who beats the measure falls his hand with a small note before the beat; in contradiction from the Saraband, which usually ends when the hand is raised.

CROMA, rather *Chroma*. See CHROMA.

CROMETTA, *Tripla*, or *Tripola Crometta*, *Semi Crometta*. See TRIPLE. For *Nonupla di Crome*, *Sestupla di Crome*, *Semi Crome*, and *Dodupla di Crome* and *Semi Crome*. See TRIPLE.

CROTALUM, a kind of Castagnettes or musical instrument, found on medals in the hand of the Priests of *Cybele*.


The

The *Crotalum* differed from the *Systrum*; though authors often confound the two. It consisted of two little brass plates or rods, which were shook in the hand, and striking against each other made a noise.

It was sometimes also made of a reed split lengthwise, one part whereof struck against the other, and made a noise somewhat like that of a *Crane's* bill, whence that bird is called *Crotalistris*, or player on the *Crotala*.


An ancient in *Pausanius* says that *Hercules* did not kill the birds of the lake *Stymphalus*, but that he drove them away by playing on the *Crotala*. On this footing the *Crotalum* must be exceeding ancient.

*Clemens Alexandrinus* attributes the invention of them to the *Sicilians*, and forbids the use of them to the Christians, because of the indecent motions and gestures that accompany them.

**CROTCHET**, one of the notes or characters of time marked thus  equal to half a minim, and double a quaver.

See NOTE, QU AVER, MINIM, and CHARACTER.

'Tis not easy to conceive how it came by this Name of *Crotchet*, the word is apparently borrowed from the *French* *Crotchet* of *Croche*, a *crook* or *hook*; by reason of the additional stroke at the bottom, which gives it the appearance of a crook, and 'tis then changed into a quaver. See QU AVER.

A dot added to a *Crotchet* thus  increases it's time by

one half, that is, makes it equal to a *Crotchet* and half, or three quavers.. See TIME.

**CROUSTÆ**, a *Greek* term. See STROMENTO.

**CURRENT**, a musical air in triple time. See COUNTRY.

**CURTAIL** *double*, a musical wind instrument like the Bassoon, which plays the bass to the Hautboy. See BASSOON and HAUTOBOY.

**CUSTOS**, the same with *mostra*, or index. See each in it's place.

**CYMBAL**, a musical instrument among the ancients, called by the *Greek* name *χυμβαλον* and by the *Latins* *Cymbalum*.

The word is by *Sylburgius* derived from three several *Greek* roots, viz. from *χυφ*, crooked, from *χυπελλον*, a cup, and from *φωνη*, voice.

*Isidore* derives it from *cum* and *bellematica*: An immodest dance used to accompany this instrument, but the real etymology appears to be from *χυμ*, cavity.



The *Cymbal* was of brass like our Kettle-drum, and as some think in their form, though smaller, and it's use different.

*Cassiodorus* and *Isidore* call it *Acetabulum*, the name of a cup or cavity of a bone wherein another is lodged or articulated; and *Xenophon* compares it to a horse's hoof, whence it appears it must have been hollow, which also appears from the figure of several other things denominated from it, as bason, caldron, goblet, casque, and even a shoe, such as those of *Empidocles*, which were of brass.

In effect, the ancient *Cymbals* appear to have been very different from our Kettle-drums in form and use; to their exterior cavity was fastened a handle, whence *Pliny* takes occasion to compare them to the upper part of the thighs *Coxendicibus*; and *Rabanus* to a phial.

They were struck one against another in a cadence, and made a very acute sound: Their invention is attributed to *Cybele*, whence they were used in feasts and sacrifices; setting aside these occasions, they were seldom used but by dissolute and effeminate people.


*Lampadis*, who has wrote on this subject, attributes their invention to the *Curetes* or inhabitants of mount *Ida* in *Crete*; it is certain these, as well as the *Corybantes* or guards of the kings of *Crete*, and those of *Rhodes* and *Samothriaca* were reputed to excell in the music of the *Cymbal*.

The *Jews* had their *Cymbals*, or at least such instruments as the *Greek* and *Latin* translators render *Cymbals*, but as to their matter, form, &c. the critics are still in the dark.

The modern *Cymbal* is a paultry instrument, chiefly in use among vagrants and gypsies; it consists of a steel wire in a triangular form, whereon are passed five rings, which are touched and shifted along the triangle with an iron rod held in the left hand, but it is supported in the right hand by a ring to give it the freer motion.

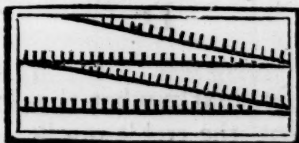
*Durandus* says, that the monks use the word *Cymbal* for the bell hung in the cloister, used to call them to the refectory.

There is a kind of instrument which we likewise call a *Cymbal*, which differs greatly from that above described. It consists of a frame about four feet long, and two and a half wide, along which there is a bar of wood laid straight, and a second a-thwart from one corner to the strait one in this

manner , and a third straight, which has one like the other that meets it at one end within a little



little distance so that all the bars lye thus in the frame;



on each of these bars is fixed an equal number of pins, about twenty eight upon the two first, and near twelve or thirteen or those behind; which pins are not sharp, but their points are rounded; each of these supports a bar or wedge of a particular kind of metal, but chiefly a compound of bell-metal and silver, at each end, the longest whereof is about ten inches, about one and a quarter wide, and about half an inch thick, or not quite so much; these bars have a round hole about half through, to fit the pins, the sound of the longest is C, the others are diminished (in length only) according to the proportion of the intervals in music, and those of the second row answer to the flats and sharps of the Spinet: There is near forty in all, so that this instrument has something more than three octaves in compass, and may be reckoned an instrument of percussion by reason 'tis played by striking it with nobs of wood at the end of sticks. The sound it yeilds is very agreeable, being something exceeding soft, the low notes resembling the Flute, but the high ones have not so much duration as these, yet their sound may be compared to that of a small Flagelet.

CYTARA, or *Cythara*, an ancient musical instrument, by some supposed to be the same with the Lyre, at least a species of Lyre; by others different; though it's precise structure does not appear. See LYRE.

The ancients describe it in the triangular form of the *Greek Delta* or letter  $\Delta$ . The Poets ascribe it's invention to *Apollo*.

## D.

**D** In thorough basses, marks what the *Italians* call *Descanto*, and intimates that the treble ought to play alone, as T does the tenor, and B the bass. See **DESCANT**.

**DA** an *Italian* proposition, signifying sometimes *by*, as *Da Capella*. See **CAPELLA**; sometimes *for*, as *Sonata da Camera*, See **CAMERA**; sometimes *from*, as *Da Capo*, from the beginning. See **D C.** or **CAPO**. Sometimes *to*, as *Da Suonar*, to sound or play; and likewise *with*, as *Stromenti da Arco*, instruments to be played with a bow.

**DAL'**, the same as *Da*. See **DA**.

**DC**, an abbreviation of *Da Capo*, i. e. at the head or beginning; these words or letters, are commonly met with at the end of rondeaus, or such airs or tunes as end with the first strain, and intimate that the song is to be begun again, and ended with the first part. See **CAPO**.

**DECIMA**, is one of the intervals in music, by us called a tenth; 'tis composed of an Octave and a Tierce Major or Minor. See **TERZA** or **THIRD**.

*Contrapunto ala DECIMA*, is one of the species of double counterpoint; wherein the principal counterpoint may rise a tenth above, or fall as much below the subject, (by the *Italians* called *Sogetto*) which greatly varies the harmony. See **COUNTERPOINT** and **SOGETTO**.

**DECIMA Terza**, is the double sixth or thirteenth. See **SIXTH**.

**DECIMA Quarta**, is the double seventh. See **SEVENTH**.

**DECIMA Quinta**, is the double octave or fifteenth. See **OCTAVE**.

**DECIMA Sexta**, is the second tripled, or ninth doubled. See **SECOND** and **NINTH**:

**DECIMA Settima**, is the third tripled, or tenth doubled.

**DECIMA Ottava**, is the fourth tripled.

**DECIMA Nona**, is the fifth tripled.

**DECLAMATIO**, a declamation or crying out; this is used for what the *Italians* call *Recitativo*. See **RECITATIVO**. See also **LARGO** and **ORATORIO**.

**DEDUCTIONE**, from the *Latin* *Deductio*, is the name which *Guido Aretine* gave to the rise of the voice, in pronouncing the syllables *Ut, re, mi, fa, sol, la, quia per has deducitur vox*; as on the contrary, when the voice descended by these, *la, sol, fa, mi, re, ut*, he called it *Reductio, quia per has reducitur vox*.

**DEGREES,**

**DEGREES**, are the little intervals, whereof the concords or harmonical intervals are composed. See **INTERVAL** and **CONCORD**.

Musical degrees are three, the greater tone, less tone, and semi-tone. See **TONE** and **SEMI-TONE**.

The primary cause of the invention of degrees or intervals less than concords, and whereby concords are divided, and as it were graduated, *Des Cartes* judges to have been this, that if the voice were always to proceed by harmonical intervals, there would be too great a disproportion or inequality in the intenseness thereof, which would weary both the finger and the hearer.

Thus supposing A and C the distance of a third, if the voice were to proceed immediately, ascending from A to C, then because C being the acuter sound, strikes the ear with more force than A, least that proportion should prove uneasy, another sound B is placed between them, by which, as by a step or degree, we may move upwards or downwards more easily, and with less unequal force in raising or falling the voice.

Hence it appears, says that author, that the degrees are only certain mediums contrived to be put betwixt the extremes of concords, for moderating their inequality, and are of use only with regard to concords; so that when the voice has moved one degree, the ear is not satisfied 'till we come to the other, which therefore must be concord to the first sound. The substance of what is here alledged comes to this; that by a fit division of the concording intervals into lesser ones, the voice will move smoothly from one note to another, and the hearer be prepared for a more exquisite relish of the perfect intervals, whose extremes are the proper notes in which the ear finds the expected rest and pleasure.

Such is the end and office of degrees or less intervals. — Now there being among us only three that experience recommends as agreeable, whose ratios are 8 : 9, called the greater tone; 9 : 10, called the less tone; and 15 : 16 called the semi-tone; by these alone, a sound can be moved upwards or downwards successively from one extreme of a concord to another, and produce true Melody; and by means of these several voices, are also capable of the necessary variety in passing from concord to concord.


As to the original of these degrees, they arise out of the simple concords, and are equal to their differences. Thus 8 : 9 is the difference of a fourth and a fifth; 9 : 10 is that of a lesser third and fourth, or of a fifth and greater sixth; and 15 : 16 is the difference of a greater third and fourth,

fourth, or a fifth and a lesser sixth. See **THIRD**, **FOURTH**, **FIFTH** and **SIXTH**.

For the use of degrees in the construction of the scale of music. See **SCALE** and **GAMUT**.

**DEMI**, the same as semi, half. See **SEMI**.

**DEMIDITONE**, the same with tierce minor. See **TIERCE** or **THIRD**.

**DEMIQVAVER**, is a note in music marked thus  two of which are equal to a Quaver. See **NOTE** and **QUAVER**.

**DEPRESSIO**, the fall of the hand in beating time, and the same with the *Greek* word *Thesis*. See **ARSIS** and **THESIS**.

To **DESCANT**, to run a division or variety upon one, two, or more given notes with an instrument or voice.

**DESCANT**, or *Descanto*, the art of composing in several parts. See **COMPOSITION**.

**DESCANT**, in threefold, plain, figurative, and double.

**Plain DESCANT**, is the ground work and foundation of all musical compositions, consisting entirely in the orderly placing of many concords, answering to simple counterpoint.

**Figurate** or *florid DESCANT*, is that part of an air of music wherein some discords are concerned, as well, though not so much, as concords. This may be termed the ornamental and rhetorical part of music, in regard, that there are introduced all the varieties of points, syncopes, diversities of measures, and whatever is capable of adorning the composition.

**DESCANT double**, is when the parts are so contrived, that the treble or any high part may be made the bass, and *à contra*. See **HARMONY**, **COUNTERPOINT**, and **MELODY**.

**DESOLATA** *Syncope, Consonans Desolata*. See **SYNCOPE**.

**DEUTERUS**. See **PROTOS**.

**DI**, an *Italian* article, which when placed before the christian name of a person, signifies *of*, as *Di Gio. Maria Bononcini*, *of John Maria Bononcini*; it has the same signification also before many substantives, as *Salmi di Terza*, psalms of tierce, or in three parts, &c.

**DI** *seconda, di terza, di quarta*, signifies a rise or fall of a second, third, fourth, &c. And before some adverbs, it signifies *of*, or *from*, as *Di sopra*, *from above*, *Di sotto*, *from below*, &c.

**DIAFONI** *Suoni*. See **SUONO**.

**DIAGRAM**, in the antient music, was what we call the scale or gamut in the modern. See **SCALE** and **GAMUT**.



The extent of the *Diagramma* which was called *Systema perfectum*, was a dis-diapason, or two octaves, in the ratio of 1 : 4. In that space they had eighteen chords, though these according to some, had not all different sounds. See CHORD and LYRE.

To explain it, they represent to us eighteen chords or strings of any instrument, as of the Lyre, supposed to be tuned according to the proportion of any of the Genera, viz. *Diatonic*, *Chromatic* or *Enharmonic*. See GENUS, DIATONIC, CHROMATIC and ENHARMONIC.

As the Lyre was improved and had more chords added to it, so was the *Diagramma*; by such means it came from 4 to 7, then 8, then 10, then 14, and at last to 18 Chords. See LYRE.

To each of these chords or sounds they gave a particular name, taken from it's situation in the *Diagramma*, or on the Lyre. Their names and orders commencing from the lowest, are as follow: *Proslambanomenos*, *Hypate-hypaton*, *Parhypate-hypaton*, *Lychanos Hypaton*, *Hypate Meson*, *Parhypate Meson*, *Lychanos Meson*, *Mese*, *Trite Synemmenon*, *Paranete Synemmenon*, *Nete Synemmenon*, *Paramese*, *Trite Diezeugmenon*, *Paranete Diezeugmenon*, *Nete Diezeugmenon*, *Trite Hyperbolæon*, *Paranete Hyperbolæon*, *Nete Hyperbolæon*.

*Guido Aretine* improved this scale or *Diagram* very greatly, finding it of too small extent, he added five more chords or notes to it; laid them all down on a staff of five lines, and instead of the long *Greek* names above-mentioned, named all his notes by *Gregory's* seven letters, and afterwards by the syllables *ut, re, mi, &c.* See NOTE and GAMMUT.

The first and lowest note in his scale he marked  $\gamma$ , and called it *Gamma*; whence the whole scale became denominated *Gammut*.

DIALOGO, signifies a piece of music for, at least, two voices, or two instruments, which answer one another; and which frequently uniting, make a trio with the thorough bass.

They are very much used by the *Italians* in their operas, oratorios, serenatas, &c.

DIAPASON, a musical interval, by which most authors who have wrote on the theory of music, use to express the octave of the *Greeks*; as they use *Diapente*, *Diatessaron*, and *Hexachord*, to express fifth, fourth and sixth. See OCTAVE.

The *Diapason* is the first and most perfect of the concords; if considered simply, it is but one harmonical interval, tho' if considered diatonically, by tones and semi-tones, it contains seven

seven degrees, *viz.* the three greater tones, two lesser tones, and two greater semi-tones.

The interval of a *Diapason*, that is, the proportion of it's grave found to it's acute, is duplicate, *i. e.* as 2 : 1. See INTERVAL.

DIAPASON, among the musical instrument makers, is a kind of rule or scale, whereby they adjust the pipes of their Organs, and cut the holes in their Flutes, Hautboys, &c. in due proportion for performing the tones, semi-tones and concords just.

A square being divided into eight equal parallelograms, the points wherein a diagonal line intersects all these parallelograms, express all the usual intervals in music : And on this principle it is, that the *Diapason* is founded.

There is a particular kind of *Diapason* for Trumpets ; serving as a standard or measure of the different magnitudes they must have to perform the four parts of music. See TRUMPET.

There is another kind for Sacbuts and Serpents, shewing how far they are to be lengthned and shortened, to raise or fall from one tone or interval to another.

DIAPASON-DIAEX, a kind of compound concord, whereof there are two sorts: the greater, which is in the proportion of 10 : 3 ; and the lesser, in that of 16 : 5, called a thirteenth. See CONCORD.

DIAPASON-DIAPENTE, a compound consonance in a triple ratio, or as 3 : 9. See CONCORD.

This interval, says *Martianus Capella*, consists of nine tones and a semi-tone, nineteen semi-tones, and thirty eight dieses.

The *Diapason-Diapente* is a symphony made when the voice proceeds from the first to the twelfth found ; the word is properly in the *Greek* music, what we call a twelfth.

DIAPASON-DIATESSARON, a compound concord, founded on the proportion of 8 : 3.

To this interval *Martianus Capella* allows eight tones, and a semi-tone, seventeen semi-tones, and thirty four dieses.

This is when the voice proceeds from it's first to it's eleventh found. The moderns would rather call it the eleventh.

DIAPASON-DITONE, a compound concord, whose terms are as 10 : 4, or 5 : 2.

DIAPASON-SEMI-DITONE, a compound concord, whose terms are in the proportion of 12 : 5.

DIAPENTE, in the antient music, an interval, making the second of the concords, and with the *Diateffaron* an octave. See DIATESSARON.

This

This is what in the modern music is called a fifth. See FIFTH.

The *Diapente* is a simple concord ; yet if considered diatonically, it contains four terms, two greater tones, a less tone, and a greater semi-tone ; the *Diapente* is the greatest part of the octave, (*i. e. Diapason*) harmonically divided. Is produced when the voice passes from it's first to it's fifth sound.

There are, says *Aristides*, four kinds of fifths, the first begins at *Hypate Meson*, and ends at *Paramese*, which has a semi tone for it's lowest interval ; the second from *Parhypate Meson* to *Trite Diezeugmenon*, in which a semi-tone is the highest interval ; the third from *Lychanos Meson* to *Paranete Diezeugmenon*, in which the semi-tone is the second interval from the last or highest sound ; and the fourth from *Mese* to *Nete Diezeugmenon*, wherein the semi-tone is the second interval from it's first or gravest sound.

DIAPENTE *col Ditono*, is by *Zarlin* and many others used for what we call the seventh major. See SEVENTH.

DIAPENTE *col Semiditono*, is the seventh minor. See MAJOR and MINOR.

DIASCHISMA, is an interval in music, which contains two commas. See COMMA.

DIATEM, a name the ancients gave a simple interval, in contradiction to a compound one, which they called a system. See SYSTEM.

Musicians divide intervals into two kinds, and one of them they call a system, which is to contain at least two intervals in *Diatonic* kind of music, but in the *Enharmonic* it contains more.

The other they call *Diastem*, is a mere simple interval ; the proper signification of the *Greek* word being an interval. A *Diastem* differs in each of the *Genera*, in the *Enharmonic*, *Diesis* is the least *Diastem*, in the *Chromatic* and *Diatonic*, the semi-tone is so called. See SYSTEM and INTERVAL.

DIATESSARON, in ancient music, was a concord or harmonical interval composed of a greater tone, a less tone, and one greater semi-tone ; it's proportion in numbers is as 4 : 3. See CONCORD.

By the moderns it is called a fourth. See FOURTH.

DIATONIC, an epithet given to music, as it proceeds by tones and semi-tones, both ascending and descending. See MUSIC and GENUS.

The *Grecian* authors divide the sorts of music into *Diatonic*, *Chromatic*, and *Enharmonic*. See CHROMATIC and ENHARMONIC.

DIATONIC music, according to *Nichomachus* and others, allows of three degrees, the greater tone, less tone, and semi-tone. See TONE and SEMI-TONE.

Hence *Diatonic* music appears most natural, and of consequence the most ancient. Indeed *Aristoxenus* absolutely says it was the first, and that from a division of it's intervals, arose the other two. The *Genus* or kind that makes the character of the *Diatonic* music, is called *Genus Diatonicum*.

In the *Diatonic* music there is a tone between every two notes in the scale, except *mi, fa*; and as the *French* term it, *fi* and *ut*, where there is only a greater semi-tone. See SCALE.

When this order or progression of the notes is changed by the introducing flats ♭ or sharps ♯, so that thereby it's intervals are divided into two semi-tones, either major or minor, the *Diatonic* is then changed and becomes *Chromatic*. But if this alteration is made only here and there in particular places when necessary, 'tis called the mixed *Genus*, or *Diatonico-Chromatico*, which *Genus* alone is used by the moderns.

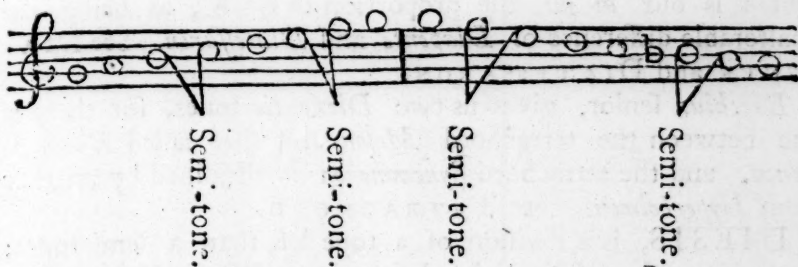
The *Diatonic Genus*, says *Aristoxenus*, is easily discoverable, in that therein two tones, or three at most, are found together; whereas in either of the other 'tis not so, and that it has not a semi-tone on each side of a tone; and again in that two semi-tones never follow one another therein, as is found in the other two.

We shall here add the *Diatonic Diagram* or scale from *Nichomachus*, *Euclid* and *Gaudentius*; it's lowest sound, as well as that of the other two is *Proslambanomenos*, which is distant from *Hypate Hypaton* a tone, from thence to *Parhypate Hypaton* a semi-tone, thence to *Lychanos Hypaton* a tone, thence to *Hypate Mese* another tone, to *Parhypate Mese* a semi-tone, from thence to *Lychanos Mese* a tone, distinguished by the name of *Diatonos*, thence to *Mese* a tone, and thence to *Paramese* another tone, thence to *Trite Diezeugmenon* a semi-tone, thence to *Paranete Diezeugmenon* a tone, and a tone from thence to *Nete Diezeugmenon*, a semi-tone to *Trite Hyperbolæon*, thence to *Paranete Hyperbolæon* a tone, and from thence to *Nete Hyperbolæon* another tone.



A Diatonic octave rising by B  $\natural$  and falling by B  $\flat$ .

Beginning at G, instead of A below it.



DIATONICO *Systema*. See SYSTEM.

DIATONICO *Diatonico*, according to *Zarlin*, is the pure and natural *Diatonic* genus, or when the progress of the notes is by beccare or B natural  $\natural$ , in which not one of the sounds is in the least altered, such is the plain chant of the church.

If there be a flat  $\flat$ , placed after the cleff, the B, or as the *French* call it, the *Si*, is lowered a semi-tone minor, and this *Zarlin* calls *Diatonico Molle*, or by  $\flat$ . For transposition of the mode or tone a fourth higher, or a fifth lower than natural. See TRANSPOSITION.

DIATONICI *Suoni*. See SUONO.

DIATONOS, is a *Greek* term, whereby four sounds of the ancient system are distinguished, as *Hyperbolæan Diatonos*, *Diezeugmenon Diatonos*, *Meson* and *Hypaton Diatonos*, according to *Martianus Capella*, and others. See each under it's proper article.

DIEZEUGMENON, *disjoint*, *separated*, this is applied to one of the tetrachords of the ancient *Greek* system. See TETRACHORD and SYSTEM.

DIEZEUGMENON, says *Aristoxenus*, cannot be but where there is a tone between two tetrachords, which tone makes an immoveable sound in each of the *Genera*.

According to *Bacchius senior*, 'tis when there is a tone between two sounds, which are called *Baripicni*. See BARI-PICNI.

DIEZEUGMENON *Nete*, is the note called by us *E la mi*.

DIEZEUGMENON *Paranete*, is our *D la sol re*.

DIEZEUGSIS. See TETRACORD, DIEZEUTIC, and DIEZEUGMENON.

DIEZEUTIC tone, in the ancient *Greek* music, was a tone which disjointed two fourths, one of each side of it; and which being joined to either, made a fifth. This, in

their music, was from *Mese* to *Paramese*, (*Boetius de Musica*, cap. xxv. lib. 1<sup>o</sup>.) that is, from our A to B ; supposing *mi* to stand in B *sub mi*, they allowed to their *Diezeutic* tone, which is our *la mi*, the proportion of 9 : 8 , as being the unalterable difference of *Diapente* and *Diateffaron*. See *DIA-PENTE* and *DIATESSARON*.

*Bacchius* senior, gives us two *Diezeutic* tones, for there is one between the tetrachord *Meson* and that called *Diezeugmenon*, and the tetrachord *Synemmenon* is disjoined by another from *Hyperbolæon*. See *TETRACHORD*.

*DIESIS*, is a division of a tone less than a semi-tone ; or an interval consisting of a less or imperfect semi-tone, *i. e.* the placing semi-tones where there ought to be tones, or tones where there ought to be only semi-tones.

*DIESIS*, is the smallest and softest change or inflexion of the voice imaginable ; it is called a feint, and expressed thus X, by a St *Andrew's* cross, or *Saltier*.

*Aristotle* calls *Deises* the elements of the voice, as letters are those of discourse ; indeed *Aristotle's* *Dieses*, it appears, were different from ours, and we find *Vitruvius* and all the *Greek* authors expressly make *Diesis* a quarter of a tone. But the *Pythagoreans*, who were held the inventors of the name *Diesis*, did not make it so small ; they only divided the tone into two unequal parts, and they called the lesser *Diesis*, which we call a lesser semi-tone, and the greater, which we call the greater semi-tone, they called *Apotome*. See *SEMI-TONE* and *APOTOME*.

But in after times, when the tone came to be divided into three and four parts, the name *Diesis* was retained to them all ; and hence those different accounts we meet withal in authors, of the quantity of the *Diesis*.

The harmonical *Diesis*, is the difference between a greater and a less semi-tone.

*DIESES* are divided into three kinds ; the lesser enharmonical *Diesis* or simple *Diesis*, marked by a single cross, raises the note following two commas, or about a quarter of a tone ; and is, say *Aristoxenus* and *Aristides*, the least interval that is sung ; and again they say, that never more than two are found together in whatsoever genus, nor are those two of the same kind. The chromatic or double *Diesis*, denoted by a double cross, raises the note following by a lesser semi-tone, or four commas, which is the common *Diesis*. The greater enharmonical *Diesis* denoted by a triple cross, raises the following note six or seven commas, or about three quarters of a tone. *Aristoxenus* says, that the chromatic *Diesis* exceeds the enharmonic by a twelfth part of a tone, and *Euclid*, that

'tis

'tis the third part of a tone, *i. e.* the *Diesis Chromatica*. None but the double *Diesis* is used in modern music; a flat is frequently used to take away the *Diesis*, and a *Diesis* to take away the flat.

When semi-tones are placed where regular tones should be, or a tone where a semi-tone should be, it is called a *Diesis* or feint. See FEINT.

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DIMINISHED *Interval*, is a defective interval, or an interval that is short of it's just quantity, by a lesser semi-tone, &c. See INTERVAL and SEMI-TONE.

DIMINUTION, is when there are several words which are to make tones, and several quick motions in a cadence, several quavers, semi-quavers, &c. corresponding to a crotchet or minim, and as when a semi-breve is divided into two minims, four crotchets, &c. of this there are many kinds, if done in conjoint degrees, 'tis called *Trilli*, *Tremolli*, *Groppi*, *Circoli mezzi*, *Tirate*, *Ribattute di gola*, &c. and if in disjoint, 'tis said to be done *per Salto*. See each under it's proper article.

DIMINUTIO, signifies *diminished*, as a diminished or rather a divided cadence, interval, counterpoint, &c. all intervals wanting a semi-tone minor of their full quantity, are called diminished intervals, as also *imperfect*. When a sharp is placed in a lower part, or a flat in a higher, the interval from that may be called *diminished*.

D'INGANNO. See INGANNO.

DIRITTA, *Contrapunto alla Diritta*, according to *Angelo Berardi*, is when one is obliged to raise or fall the voice by the same degrees, *i. e.* by an equal number ascending or descending, without making a leap, even of the interval of a third. This is properly as much as to say, *in conjoint degrees*. See SALTO, GRADO and THIRD.

DISCORD, the relation of two sounds, which are always and of themselves disagreeable, whether applied in succession or consonance. See SOUND.

If two sounds are in such a relation of tune, *i. e.* have such a difference of tune, as that being sounded together, they make a mixture or compound sound, which the ear receives with displeasure, it is called a *Discord*; on the contrary, where it receives it with pleasure, it is called a concord: And whatever two sounds make an agreeable or disagreeable compound, they will have the same effect respectively, if they be applied in succession. See TUNE and CONCORD.

As concords are denominated harmonical intervals, so may *Discords* be named unharmonious ones. See INTERVAL.

DISCORDS



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*DIESES* are divided into three kinds ; the leſſer enharmonical *Dieſis* or ſimple *Dieſis*, marked by a ſingle croſs, raiſes the note following two commas, or about a quarter of a tone ; and is, ſay *Ariſtoxenus* and *Ariſtides*, the leaſt interval that is ſung ; and again they ſay, that never more than two are found together in whatſoever genus, nor are thoſe two of the ſame kind. The chromatic or double *Dieſis*, denoted by a double croſs, raiſes the note following by a leſſer ſemi-tone, or four commas, which is the common *Dieſis*. The greater enharmonical *Dieſis* denoted by a triple croſs, raiſes the following note ſix or ſeven commas, or about three quarters of a tone. *Ariſtoxenus* ſays, that the chromatic *Dieſis* exceeds the enharmonic by a twelfth part of a tone, and *Euclid*, that



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As concords are denominated harmonical intervals, so may *Discords* be named unharmonious ones. See INTERVAL.

DISCORDS

DISCORDS are distinguished into concinnous and inconcinnous intervals. The concinnous, called by the ancients *Emmeli*, are such as are apt or fit for music, next to, and in combination with concords.

These are relations, which in themselves, are neither very agreeable nor disagreeable; and have only a good effect in music, by their opposition as they heighten, and illustrate the more natural and essential principles of the pleasure we seek for; as by their mixture and combination with them, they produce a variety necessary to our being better pleased.

Notwithstanding this, they are still called *Discords*; as the bitterness of some things may help to set off the sweetness of others, and still be bitter.

The inconcinnous *Discords*, by the ancients called *Ecmeli*, are such as never are chose in music, as having too great a harshness in them, tho' even the greatest *Discord* is not without it's use. See CONCINNOUS, &c.

The essential principles of harmony, harmonical intervals, or concords, are but few, in number only eight; the indefinite numbers of other ratios, are all *Discords*. Hence Mr *Malcolm* shews the necessity of taking some of the less untoward of these *Discords*, unto the system of music.

In order to this, he considers the effect of having none but harmonical intervals therein.

*First*, With respect to a single voice, if that should move always from one degree to another, so as every note or sound to the next, were in the ratio of some concord, the variety, which is the life of music, would soon be exhausted; for to move by no other than harmonical intervals, would not only want variety, and so weary us with a tedious repetition of the same things, but the very perfection of such relation of sounds would cloy the ear, in the same manner as sweet and luscious things do the taste; which, for that reason, are artfully seasoned with the mixture of sower and bitter.

*Secondly*, With respect to music in parts, *i. e.* where two or more voices join in consonance, the general rule is, That the successive sounds of each be so ordered, that the several voices shall be all concords.

Now there ought to be a variety in the choice of those successive concords, and also in the method of their succession; all which depends on the movement of the single parts. So that if they could only move in an agreeable manner by harmonical distances, there are but few different ways wherein they could move from concord to concord; and hereby we should loose much of the ravishment of sounds in consonance. And to this part then, the thing demanded is a variety

variety of ways, whereby each single voice, or more in consonance, may move agreeably in the successive sounds, so as to pass from concord to concord, and meet in every note in the same or a different concord, from what they stood in at the last note.

In what cases and for what reasons *Discords* are allowed, the rules of composition must teach ; but only joining these two considerations, &c. we find how imperfect music would be, without any other intervals than concords. See COMPOSITION.

Besides the concinnous *Discords* used designedly in music, there are several other *discord* relations, which happen unavoidably in a kind of accidental and indirect manner. Thus in the succession of several notes there are to be considered, not only the relations of those which succeed others immediately, but also of those, betwixt which others intervene. Now the immediate succession may be conducted so as to produce melody ; and yet among the distant notes, there may be very gross *Discords*, that would not be tolerable in mediate succession, and far less in consonance. Thus taking away one species, *e. g.* that with the greater third, and marking the degrees between each term and the next ; and tho' the progression be melodious, as the terms refer to one common fundamental, yet there are several *Discords* among the mutual relations of the terms, *e. g.* from the fourth to the seventh greater, is 32 : 45 ; and from the second greater to the sixth greater, is 27 : 40 ; and from the second greater to the fourth, is 27 : 32, all *Discords*.

The species of counterpoint, wherein there is a mixture of *Discords*, is called figurative counterpoint ; of which there are two kinds: That wherein the *Discords* are introduced occasionally, to serve only as transitions from concord to concord ; and that wherein the *Discord* bears a chief part of the harmony. See FIGURATIVE COUNTERPOINT.

Upon the unaccented part of the measure, *Discords* may transiently pass without any great offence to the ear : This is called supposition, by reason the transient *Discord* supposes a concord immediately following it. See SUPPOSITION.

The harmony of *Discords*, is that wherein the *Discords* are made use of as the solid and substantial part of the harmony. For by a proper interposition of a *Discord*, the succeeding concords receive an additional lustre. Thus the *Discords* are in music, what the strong shades are in painting. See HARMONY.

The *Discords* are the fifth when joined with the sixth, the fourth with the fifth, the ninth of it's own nature is a *Discord*, so is the seventh.

The



The *Discords* are introduced into harmony with due preparations, and must be succeeded by concords; which is the resolution of *Discords*. The *Discord* is prepared by substituting it first in the harmony in quality of a concord; *i. e.* the same note which becomes a *Discord*, is first a concord to the bass note immediately proceeding that to which it is a *Discord*.

The *Discord* is resolved by being immediately succeeded by a concord, descending from it only by the distance of a greater or lesser second.

DISCRETO, the same as CON DISCRETIONE, which see.

DISDIAPASON, or rather *Bis-diapason*, a compound concord, described by *Fa. Parran* as quadruple of 4 : 1, or 8 : 2. See CONCORD.

The *Disdiapason* is produced when the voice goes diatonically from it's first to it's fifteenth sound, and may be called a fifteenth.

The voice ordinarily does not go farther than from it's first sound to the *Disdiapason*, *i. e.* it does not go beyond the compound or double octave, for the *Disdiapason* is an octave doubled. See OCTAVE.

The voice may sometimes rise several degrees above the *Disdiapason*, but the effort or struggle disfigures it, and makes it false.

The antient scale or *diagramma*, only extended to a *Disdiapason*. *Martianus Capella* gives the *Disdiapason* the proportion of 12 : 3, and adds, that it contains ten tones and four semi-tones, *i. e.* 24 semi-tones, and 48 dieses. See DIAGRAM.

DISDIAPASON-*diapente*, a concord in a sextuple ratio of 1 : 6.

DISDIAPASON-*semi-diapente*, a compound concord, in the proportion of 16 : 3.

DISDIAPASON-*ditone*, a compound consonance, in the proportion of 10 : 2.

DISDIAPASON-*semi-ditone*, a compound concord, in the proportion of 24 : 5.

DISSOLUTIO, according to *Bacchius* senior, is when a sound in the enharmonic genus is lowered three dieses, for thereby that genus is dissolved, and the music, or that interval at least, is chromatic; *Spondeasmus*, says *Aristides*, is the contrary.

DISSONANCE, or *Discord*, a false consonance or concord. See CONCORD and DISCORD.

A *Dissonance*, is properly the result of the mixture or meeting of two sounds, which are disagreeable to the ear



ear, such are the ditones, tritones, false fifths, redundant fourths, sevenths, &c. *Dissonances* are used in music, and have a good effect, though it be only by accident. See DISCORD.

DISSONANS *Syncope*. See SYNCOPÉ.

DISSONANTE, signifies in general, all disagreeable intervals. This epithet is particularly given to the second, seventh, ninth, and sometimes the fourth, with their double or replies, &c. as also to all redundant and defective intervals, as the tritone, false fifth, &c.

DISTENDENTE *Maniera*. See MUTATION, MANNER and USUS.

DITONE or *Ditonum*, an interval, comprehending two tones. See INTERVAL and TONE.

The proportion of the sounds that form the *Ditone*, is 4:5; and that of the semi-ditone, is 5:6. *F. Parran* makes the *Ditone* the fourth kind of simple concord, as comprehending two tones, according to *Aristides*, a greater and less. Others make it the first discord; dividing the *Ditone* into eighteen equal parts or commas, the nine on the acute side make the greater tone, as asserted by *Salmon de Caux*.

*Aristides* again says, various are the divisions of the *Ditone*, in the enharmonic it contains eight dieses, in the diatonic, four semi-tones, and in the chromatic, it is divided into thirds of a tone, and has six thereof for its complement.

The word is formed of the *Greek*, *Dis* and *Tonos*, twice and tone.

DITONO *con-diapente*, or *Semi-Ditono con diapente*. See SEVENTH, MAJOR and MINOR.

DITONUM, *ad-ditonum supra*. See EPI or HYPER. *Ad ditonum infra*. See HYPO.

DITONUS *cum Diapente*, is the greater seventh. See SEVENTH.

DIVISARUM *Tetrachordon ultima, extenta, and tertia*. See SYSTEM.

DIVISI, signifies, divided into two or more parts.

DIVISION, the dividing the interval of an octave into a number of less intervals. See INTERVAL, OCTAVE, and SYSTEM.

The fourth and fifth each of them divide the octave perfectly, though differently; when the fifth is below, and serves as a basis to the fourth, the division is called harmonical; when the fourth is below, 'tis called arithmetical. See SCALE and HARMONICAL.

To run a *Division*, is to play or sing after the manner above-mentioned, *i. e.* to divide the intervals of an octave, fifth, fourth, &c. into as many parts, and as agreeably as possible, which depends entirely upon taste and fancy.

DIVITO, denotes a grave serious manner of playing, fit to inspire devotion.

D, L A, S O L, R E, is the fifth note of the septenaries or combination in the gamut; only *re* is wanting in the uppermost, and *la* in the lowermost.

D O, is a syllable used by the *Italians* instead of *ut*, by reason they think it more musical and resonant than *ut*, because of the close pronounciation of the letter *U* in their language.

DODECUPLA *di Crome*, is a name by which the *Italians* call the triple  $\frac{12}{8}$ , in which twelve notes are required, instead of four in common time.

DODECUPLA *di Semi Crome*, with them is our triple  $\frac{12}{16}$ , wherein there are twelve notes instead of sixteen, in a bar of duple time. See TRIPLE and TIME.

DOI, signifies *two*.

DOMINANT of a mode, that sound which makes a perfect fifth to the final, in authentic modes; and a third to the final, or sixth to the lowest chord of a plagal mode. See MODE and FINAL.

DOMINICALI *Salmi*, in the *Romish* church, are certain psalms, sung in the vespers of Sunday evening.

DOLCE, signifies *soft, sweet, and agreeable*; as *con Dolce maniera*, after a sweet and agreeable manner. See CON.

DOPPIO, signifies *double*, as *Basso Doppio*, signifies the double or counter bass.

DORIC Mode, is the first of the authentic modes of the ancients; its character is to be severe, tempered with gravity and joy; and is proper upon religious occasions, as also to be used in war. It begins *D, la, sol, re*. See MODE.

*Plato* admires the music of the *Doric* mode, and judges it proper to preserve good manners, as being masculine, and on this account, allows of it in his commonwealth.

The ancients had likewise their *sub-doric* or *hypodoric* mode, which was one of the plagal modes. Its character was to be very grave and solemn. It began with *re*, a fourth lower than the *Doric*. See MODE.

DOSDUPLA *di Chrome*. See DODECUPLA.

DOUCED, a musical instrument, with strings of wire, commonly called a Dulcimer. See DULCIMER.

DRAMATIC. See MUSIC, ENHARMONIC, &c.  
DRUM,

**DRUM**, a military musical instrument, of the pulsatile kind, used principally among the foot, to call the soldiers together, to direct their march, attack, retreat, &c.

The body of the *Drum* is of very thin oak, bent into a cylinder, and covered with parchment, which is strained or braced more or less, according to the height or depth of the tone required, by strings, and struck with sticks.

The height of the *Drum* is equal to it's breadth, which does not exceed two foot and a half, by reason no skins can be had to cover bigger.

There are also *Drums* whose bodies are of brass, commonly called Tymbals or Kettle *Drums*, used among the horse. To be played on, they are hung or layed a-cross the shoulders of the horse, before the drummer, who with a variety of odd gestures, beats them with two little iron bars with balls at the end; their sound is softer and more agreeable than that of the other. And these are often used in operas, oratorios, tragedies and concerts.

There are divers beats of *Drum*, as the march, double march, assemblée, charge, retreat, chamade, &c.

**DUCTILIS Tuba.** See **SACBUT**, **TROMBONE**, and **POSAUNE**, &c.

**DUCTUS**, says *Aristides*, is when we sound several notes in conjoint degrees, and is either called *Ductus rectus*, when we raise the voice or sound; or *Ductus revertens*, when we fall; or *Ductus circumcurrens*, when we rise in the order of *Beccare*, and fall with that of *Bmol*, or *è contra*.

**DUE**, or *Dei*. See **DOI**.

**DUETTI**, a diminutive of *Duo*, a little air or song in two parts, or for two voices.

**DULCE Suono.** See **DULCINO**.

**DULCIMER**, a musical instrument, with wire strings in a triangular form, strung with about fifty strings, cast over a bridge at each end, and the acuter gradually the shorter, the shortest about eighteen inches, and the longest about thirty six; struck with little iron rods: the bass strings are doubled, and it's sound is not disagreeable: To be played on, 'tis laid on a table before the performer, who with the little iron rod in each hand, strikes the strings. This instrument is not much used except among puppet-shews.

**DULCINO**, a wind instrument, otherwise called *Quart fagotto*, is the tenor to the Hautboy, and is no more than a bassoon.

**DUO**, a song or composition to be performed in two parts only; one sung, the other played on any instrument, or by two voices. 'Tis also called *Duo*, when two voices

sing different parts, accompanied with a third, which is a thorough bass. Unisons and octaves are rarely used in *Duos*, except at the beginning and the end.

DUODECIMA, is the twelfth, or the fifth doubled. See FIFTH.

DUPLA, *double*, as *proportione Dupla*, the proportion of 1 : 2, 2 : 4, or 4 : 8, &c. two chords or strings, that are in this proportion, produce the octave. See OCTAVE.

DUPLA *Sesqui Quarta*, or *Nonupla di semi minime*, is a species of triple, wherein nine notes are required in a bar, whereof four make a measure in common time, 'tis marked  $\frac{9}{4}$ . See TRIPLE.

DURALE, or *Duro*, *hard*, *harsh*, or more properly *sharp*. This name is given to B natural, by reason it's found is sharp, when compared with B mol, or flat. See FLAT, SHARP, and B QUADRO.

DUX, in fugues is the first voice or instrument that begins, and serves as a guide to the other parts, which are called *comes*, or *followers*. See CONSEQUENTE.



## E

**E** On the keys of an Organ or Harpsichord, denotes the note or sound *E la mi*.

**E A R** denotes a kind of internal sense whereby we perceive and judge of harmony and musical sounds. See **MUSIC**.

In music we seem universally to acknowledge something like a distinct sense from the external one of hearing, and call it a *good Ear*.

**ECCHO**, is often used instead of *Piano*. See **PIANO**.

**ECCHOMETRE**, a kind of scale or rule with several lines thereon, serving to measure the duration and length of sounds, and so find their intervals and ratios.

The word is formed of the Greek  $\eta\chi\theta$ , *sound*, and  $\mu\epsilon\tau\epsilon\sigma\upsilon$ , *measure*.

**ECCLESIASTICO** *style*, is music composed in the manner of an anthem, *Te deum*, and such like church music. See **STYLE**.

**ECCHUS**, is a repetition of the voice or sound, by it's being reflected by the air; it is often imitated in music, and pieces composed to that end are called *Ecchos*. See **MUSIC** and **SOUND**.

Sometimes the word *Ecchus* stands for *Piano*, to signify that the instrument or voice is to play or sing after a soft and sweet manner. Organs and Harpsichords have what they call *Eccho-stop*. See **ORGAN**, **PIANO** and **HARPSICHORD**.

**EMELI Suoni**. See **SUONO**.

**E** or *Ed*, signifies *and*, as *Allegro ed andante*, *brisk and distinctly*.

**ELEVATIO**, the same as *Arfis*, See **ARSIS** or **PER**.

This word also signifies motetts for one, two, three, four or more parts, ordinarily alone, sometimes with Violins or Flutes, and very often a thorough bass, which are sung in a certain office in the *Romish Church*, when the body of our Saviour is lifted up, whence the name.

**EMIOLIA**. See **HEMIOLIA**.

**EMMELI Suoni**. See **SUONO**.

**EMPHYSOOMENA**.

**EMPNEOUSTA**.

**ENCHORDA**.

} See **STROMENTO**.

**ENHARMONICAL**, of, or pertaining to, harmony.

**ENHARMONIC** *Genus*, is said to have been thus called from it's superior excellence, though wherein it consisted,

fisted, says Mr *Malcolm*, we have not been able to find out. It was allowed by all to be so very difficult that few could ever practice it.

The several *Genera* are divided into diastems, upon which their differences depend, those of the *Enharmonic*, according to *Euclid*, are two *dieses* and the *ditonus*; those of the *Chromatic*, *hemitonium*, and *triemitonium*; and in the *Diatonic*, the *hemitonium* or *limma*, and the two tones.

But under the general names which distinguish the *Genera*, there are several intervals and ratios, which constitute the *Chroai* or *Colores Generum*, or species of the *Enharmonic*, *Diatonic* and *Chromatic*. See CHROMATIC and DIATONIC.

Mr *Brossard* better defines the word, and says, 'tis a species of music, the modulation whereof proceeds by intervals less than semitones, *i. e.* quarters of tones, and that it has two *dieses* or signs of raising the voice. See DIESIS.

This *Genus*, says that author, was greatly used in the *Greek* music, especially in dramatic performances. But as those almost insensible elevations and fallings of the voice are too difficult, and as they sometimes make the concords false, it has been laid aside and even lost, though some great authors have made many attempts to recover it. See SYSTEM and GENUS.

ENHARMONIC is also a particular manner of tuning the voice, and disposing the intervals with such art, that the melody becomes more moving, abounding very much in *dieses* or semitones.

The progression of the *Enharmonic Genus* we shall here give the reader from *Euclid's Introduct. Harmonica*.

- 1 *Proslambanomenos.*
- 2 *Hypate Hypaton.*
- 3 *Parhypate Hypaton.*
- 4 *Lychanos Hypaton +enharmonios.*
- 5 *Hypate Meson.*
- 6 *Parhypate Meson.*
- 7 *Lychanos Meson +enharmonios.*
- 8 *Mese.*
- 9 *Trite Synemmenon.*
- 10 *Paranete Synemmenon +enharmonios.*
- 11 *Nete Synemmenon.*
- 12 *Paramese.*
- 13 *Trite Diezeugmenon.*
- 14 *Paranete Diezeugmenon +enharmonios.*
- 15 *Nete Diezeugmenon.*
- 16 *Trite Hyperbolæon.*

17 *Paranete*

- 17 *Paranete Hyperbolæon* + *enharmonios*,  
 18 *Nete Hyperbolæon*.

*An Enharmonic Fourth ascending, and è contra.*



ENHARMONIC *Diesis*, is the difference between the greater and lesser semitone. See SEMITONE.

ENTATA. See STROMENTO.

EOLIC or EOLIAN *mode*, one of the modes of the ancients, the final whereof was *A mi la*, and the dominant *E fi mi*, and it's mediant, *C sol ut*.

The *Eolic mode* was fittest for lyric verses, as having a particular sweetness mixed with gravity. See TUONO.

The *Sub* or *Hypo Eolic*, had the same effects with the *Eolic*, and was the *E fi mi*, a fourth lower than it's authentic or natural mode.

EPI, is a Greek preposition, as is *Hyper*, both which signify *supra*, *below*; we find one or other of those words often added to the Greek names of some of the intervals of music, as

EPI or Hyper-	}	<i>Diateffaron</i> ,
		<i>Diapente</i> ,
		<i>Diapason</i> ,
		<i>Ditonum</i> , &c.

When we meet with them thus in conjunction they intimate that the voice that is to follow the *dux* or guide, is to take it's pitch a fourth, fifth, eighth, &c. below it, the third voice is to observe the same with regard to the second, and the fourth to the third, and so on through the parts.

EPISYNAPHE, says *Bacchius senior*, is when three tetrachords or fourths are sung one after another, without any disjunction, as when we proceed from the *Hypaton tetrachord* to *Meson*, and thence to *Synemmenon*, between which there is no *Diezeutic* tone. See DIEZEUTIC.

EPITRITO, the same as *Sesqui terza*, a certain mathematical proportion, whereby they measure two unequal numbers, in which the greater contains the less twice, and a third part of the less remains, as 4 contains 3 once, and unity over, which is one third of three, or the less number;

number; and 8 contains 6 once and 2 over, which is still one third of six. See PROPORTION.

EPOGDOO, or *Sesqui octave*, is a proportion of two numbers, wherein the greater contains the less once and an eighth part of the less remains, as 9:8, 18:16, See PROPORTION, OCTAVE and SESQUI.

EPTACHORDO, the same as seventh. See SEVENTH, and HEPTACHORD.

EPTACHORDO *Majore*, the greater seventh. See SEVENTH.

EPTACHORDO *Minore*, the lesser seventh. See SEVENTH.

EQUI *Suoni*. See SUONO.

ESSACHORDO *Maggior* and *Minore*, the greater and lesser sixth. See SIXTH and HEXACHORD.

ETTACHORDO. See HEPTACHORD.

EVOVÆ. See TUONO.

EUTHIA, according to *Martianus Capella*, is a Greek term of the same signification of the *Latin Ductus rectus*, and the *Italian Conducimento retto*. See DUCTUS and CONDU-CIMENTO.

EXCELLENS. See HYPERBOLÆON.

EXCELLENTIUM *Tetrachordon, Ultima, Extenta, Tertia*. See SYSTEM and HYPERBOLÆON.

EXCLUSUS *Sonus*. See TRIAS HARMONICA.

EXTEMPORANEUM *Contrapuntum*. See COUNTERPOINT.

EXTENTUS, *Extenta*. See PARANETE and LYCHANOS. Four chords of the ancient Greek system bear these names, viz. *Paranete Diezeugmenon*, and *Paranete Synemmenon*, *Lychanos Hypaton*, and *Lychanos Meson*. See SYSTEM.

*Divisarum* EXTENTA. See PARANETE DIEZEUGMENON and SYSTEM.

*Mediarum* EXTENTA. See LYCHANOS MESON and GENUS.

*Principalium* EXTENTA. See LYCHANOS HYPATON, and SYSTEM.

EXTENTIO. See USUS.


EXUPERANS. See HYPERBOLÆON.





## F

**F** Often stands for the word *Forte*. See **FORTE**.


F. or *Fa*, is the bass cleff placed at the beginning of the lines of a piece of music, generally on the fourth line upwards; also on the third, and on any other at pleasure. See **CLEFF**.

Indeed the characters wherewith the F, and C cleffs are marked, bear no resemblance to those letters: Mr *Malcolm* thinks it would be well if we used the letters themselves, but custom has carried it otherwise: The ordinary character of the F cleff is : which *Kelper* takes a world of pains to deduce by corruption from the F itself. See **CHARACTER**.

F A is one of the syllables invented by *Guido Aretine*, to mark the fourth sound of the modern scale of music, rising thus, *ut, re, mi, fa*. See **NOTE** and **GAMUT**.

We distinguish two *Fa*'s in the modern scale, *B fa si* by *b mol* or , and *f ut fa* by *beccare* . See **B QUADRO**,

The sounds which we express by this letter or syllable were in the *Grecian* system the *Parhypate Meson*, and it's octave higher *Trite Hyperbolæon*. See **SYSTEM**.

F A *fi*nto, or a feign'd F, is a feint upon that note: this is the case of every note that has this mark before it , but the *mi* and *si*, or our *E* and *B* more particularly, and is what we commonly call the flat of any note. See **FLAT**.

F A C, is an abbreviation of *Facciata*. See **CARTA**.

FACCIATA, is used as *Pagina*, or shortned *Pag*. and signifies the same thing.

FAGOTTINO, is a single Curtail, a musical instrument something like the Bassoon. See **BASSOON**.

FAGOTTO, is the double Curtail, or in reality a Bassoon, as big again as the former.

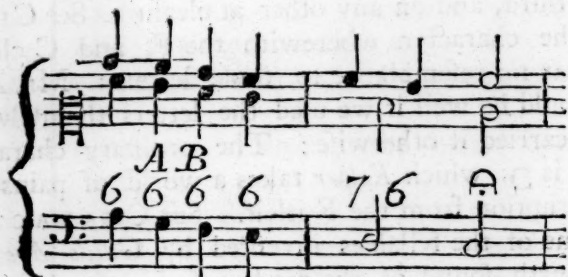
FF, stands for *Forte Forte*, and denotes to play strong and loud. See **FORTE** and **FORTISSIMO**.

FANTASIA, *Fancy*, is a sort of composition wherein the composer ties himself to no particular time, but ranges according as his fancy leads, amidst various movements, different airs, &c. this is otherwise called the capricious style; before sonatas were used there were many of this kind, some of which remain even now. See **CAPRICIO**.

FALSA *Diminuta*, or *Defettiva quinta*, a false or defective fifth. See **DIAPENTE** or **FIFTH**.

FALSO *Bordone*, is said of the burden or ground bass of a song, when it is not exact to the rules of harmony, i. e. when the notes move all the same way, as is often the case in

the Psalms and other parts of divine office. But the *Italians* give this name to a certain harmony produced by the accompaniments of several fixths following one another, which make several fourths between two higher parts, because the third part is obliged to make tierces with the bass.



Some are of opinion that the *B* of the middle part marked *A* should be preceded by a *B mol*, to avoid the false relation of a *Tritone* with the *Fa* in the bass marked *B*; others give themselves no trouble about that, but pretend that on many occasions this dissonance has it's beauty; we find examples of both these methods in eminent authors. But these things, says *Brossard*, depend more upon fancy than any just rules.

**FEINT** or *Semitone*, the same with what is called *Diefsis*. See **DIESIS**.

**FAVORITO**, as *Choro Favorito*, is a chorus in which are employed the best voices and instruments to sing the recitativos, play the ritornellos, &c. this is otherwise called the little chorus, or *choro recitante*. See **RECITANTE**.

**FERIO**, I beat, I strike. See **SYNCOPE**.

**FERMO**. See **CANTO FERMO**. See also **CHANT**.

**FIATO**. See **VOLTA**.

**FIFARO**, a sort of little pipe, like a *Flageolet*, 'tis usually accompanied by a little Drum, and these thus joined, are called the Pipe and Tabour. See **TABOUR** and **DRUM**.

**FIFE**, a sort of wind music, being a small pipe. See **FISTULA**.

**FIFTH**, one of the harmonical intervals or concords. See **INTERVAL**. The *Fifth* is the second in order of the concords, the ratios of the chords that afford it, are as 3 : 2. See **CHORD** and **CONCORD**.

It is called *Fifth*, as containing five terms or sounds between it's extremes, and four degrees, so that in the natural scale of music, it comes in the fifth place or order, from the fundamental. See **SCALE**.

The

The ancients call this interval *Diapente*, and the *Italians* at present, *Quinta*. See **DIAPENTE** and **QUINTA**.

The *imperfect* and *defective* **FIFTH**, called by the ancients *Semi-Diapente*, is less than the *Fifth* by a lesser semitone. See **TONE** and **SEMITONE**.

**FIGURA**, in general, means all sorts of figures made use of in music, whether for notes or pauses, originally they were only dots, set up and down the spaces, and they were all of equal length, as they are still in the *Gregorian* of plain chant. See **CHANT**.

'Twas about the year 1330 or 1333, that *Jean de Muris* invented notes of different length, and they are what are properly meant by the *Italian* word *Figura*.

This word means also that variety of figures or notes of different value in a song, which are the chief ornaments thereof, as trillos, quavers, &c. whence it is called *figurate counterpoint*.

**FIGURATE Descant**. See **DESCANT**.


**FIGURATE Counterpoint**, is that wherein there is a mixture of discords along with concords. See **COUNTERPOINT**.

'Tis a rule in composition, that the harmony must be full on the accented part of the measure, *i. e.* nothing but concords are allowed in the beginning and the middle, or the beginning of the first half of the bar, and the beginning of the latter half thereof in common time; and the beginning or first of three notes in triple time; *i. e.* not in conjoint degrees, but by resolution and preparation, discords are absolutely necessary. But upon the unaccented parts this is not so necessary, for discords may there transiently pass without much offence. See **ACCENT**.

This the *French* call *supposition*, because the transient discords suppose a concord immediately following. See **SUPPOSITION**.

Where discords are used as the solid and substantial parts of the harmony, the counterpoint is properly called the harmony of discords. See **HARMONY** and **DISCORD**.

*Mute* **FIGURE**, the same as the rest or pause. See **PAUSE** and **REST**.

**FILUM**, is by the *Italians* called *Virgula*, and by us the tail of a note, as a minim is a semi-breve with a tail to it, O, . See **VIRGULA** and **NOTE**.

**FIN**, **FINALE**, or *Final*, the end or last note of a piece of music. But it more particularly means the close or last



note of a tone or mode, by which it is distinguished from all others.

If in the bass, the *Final* happens to fall on a fifth descending, and a fourth rising, the mode is authentic or perfect: But if on the contrary, it fall on a fourth descending, and the fifth rising, the mode is said to be plagal or imperfect. See *MODE, TONE and DOMINANT*.

The *Final* always requires a third greater, when 'tis the last note of the piece. But if it be in the middle of a piece, and the mode be minor, it must rather have a third minor than major. See *MAJOR and MINOR*.

*FINALIS PAUSA*, or *Pausa generalis*. See *PAUSE and POINT*.

*FINIS*, the end. See *FIN*.

*FINITO*, a cannon or fugue, is said to be *Finito*, when 'tis not perpetual; but when at some certain place, all the parts join or unite, after having followed one another for some time. See *CANONE*.

*FINTO*, a *feint*, or an attempt to do something and not to do it, as *Cadenza finta*, is when having done every thing proper for a true cadence, instead of falling on the right final, another note, either higher or lower, is taken, or perhaps a pause brought in. See *INGANNO and SFUGGITA*.

*FIORITTO* is a species of diminution, which is commonly made at the ending of a cadence.



*Simple.*

*Double or compound.*

*Canto FIORITTO*, is a song full of diminutions, graces, passages, &c. and is indeed figurate counterpoint. See *COUNTERPOINT*.

*FIORITA Cadenza*, is a cadence whose last note but one is divided into many of less value. See *CADENCE*.

*FISTULA*, an instrument of the wind kind, resembling our Flute or Flageolet. See *FLUTE*.

The principal wind instruments of the ancients were the *Tibia* and *Fistula*; though how they were constituted, or wherein they differed, or how they were played on, does not appear.

*FLAGEOLET*, or *Flajeolet*, is a kind of little Flute, or a musical instrument of the wind kind, used chiefly by the shepherds and country people. See *FLUTE*.



'Tis usually made of box, or other hard wood, sometimes of ivory, it has six holes, besides that at the bottom, the mouth piece, and that behind the neck.

FLATS, a kind of additional note, as ♭, contrived together with sharps, to remedy the defects of musical instruments, whereon temperament is required. See SHARP.

The natural scale of music being limited to fixed sounds, and adjusted to an instrument, the instrument will be found defective in many points; and particularly, in that we can only proceed from any note by one particular order of degrees; that for this reason, we cannot find any interval required, from any note upwards or downwards, and that a song may be so contrived, as that if it be begun by any particular note or letter, all the intervals or other notes, shall be justly found on the instrument, or in the fixed series, yet were the song begun with any other note, we could not proceed. See SCALE.

To remove or supply this defect, musicians have recourse to a scale proceeding by twelve degrees, that is thirteen notes to an octave, including the extreams, which makes the instrument so perfect, that there is but little reason to complain.

This therefore is the present system or scale for instruments that have their sounds fixed, viz. betwixt the extreams of every tone of the natural scale, is put a sound or note, which divides it into two unequal parts, called semi-tones, and the whole may be called the semi-tonic scale, containing twelve semi-tones betwixt thirteen notes, in the compass of an octave. See SEMITONE and SEMITONIC SCALE.

Now to preserve the diatonic series distinct, these inserted notes either take the name of the natural note next below, with this character, ♯ called a sharp, or the name of the natural note next above it, with this mark ♭, called a flat. Thus D ♭, or D flat, signifies a semi-tone below D natural, and it is indifferent in the main, whether the inserted note be accounted as flat or sharp.

This semitonic series or scale, is very exactly represented by the keys of the Organ, &c. the lowermost range of keys being the natural or diatonic notes, and those behind the artificial ones, or the flats and sharps.

FLAUTINO, a small Flute or Flageolet. See FLAGEOLET.

FLAUTO, a Flute. See FLUTE.

FLAUTO *Transverso*, a German Flute. See GERMAN FLUTE.

FLORID *Descant* and *Counterpoint*. See DESCANT and COUNTERPOINT.

FLUTE,

**FLUTE**, an instrument of music, the simplest of all those of the wind kind. See **MUSIC**.

It is played on by blowing in it with the mouth, and the tones or notes are changed by stopping and opening the holes, disposed for that purpose, along it's side.

The *Latins* call it *Fistula*, or *Tibia*, a pipe; from the former of which, some derive the word *Flute*; tho' *Borel* will have it derived from *Flutta* a Lamprey, thus called a *Fluitando in Fluviis*; in regard, the *Flute* is long like a Lamprey, and hath holes along it like that fish.

The ancient *Fistulae* or *Flutes*, were made of reeds, afterwards of wood, and at last of metal, but how they were blown, whether as our *Flutes*, or as Hautboys, does not appear. See **HAUTBOY**.

'Tis plain some had holes, which at first were but few, but afterwards increased to a great number: and some had none; some were single pipes, and some a combination of many, particularly *Pans Syringa*, which consisted of seven reeds bound together sideways; they had no holes along them, each giving a distinct sound, in all seven different sounds, but at what intervals is not known; perhaps they were the notes of the natural diatonic scale. See **FISTULA** and **DIATONIC**.

**German FLUTE**, is an instrument entirely different from the common *Flute*; 'tis not like that put into the mouth to be played, but the end is stoppt with a tampion or plug, and the lower lip is applied to a hole about two inches and a half, or three inches distant from the end, and about half an inch distant from that hole. 'Tis usually a foot and a half long, rather bigger at the upper end than the lower, and perforated with holes, besides that for the mouth, the lowest of which is stoppt, and opened by the little finger's pressing on a brass or sometimes a silver key, like those in Hautboys, Bassoons, &c. It's sound is exceeding sweet and agreeable, and it serves as a treble in a concert.

The bass is double or quadruple it's length and bigness, but those instruments are partly disused or converted into Bassoons.

**FLUTE d'Allemand**, a *German Flute*, See **FLUTE**.

**FLUTE a Bec**, a common *Flute*. See **FLUTE**.

**FOLLIA**, a particular sort of air, called for the generality *Fardinal's ground*.

**FORLANA**, is a sort of dance in great use among the *Venetians*. See **SALTARELLA**.

**FORTE**, directs to play strong and loud.

**FORTE** *Forte*, or *F. F.* signify a degree louder or stronger than *Forte*. See **FORTE**.

**FORTMENT**, the same with **FORTE**, which see.

*Piu FORTE*, the same as *Forte Forte*.

**FORTISSIMO**, *very strong*, is sometimes also denoted by *f, f, f*, and intimates that you play or sing *very loud or strong*, to express some passion, &c.

**FOURTH**, one of the harmonical intervals called *con-*  
*cords*. See **INTERVAL** and **CONCORD**.

The *Fourth* consists in the mixture of two sounds in the ratio of 4 : 3, that is of two sounds produced by two chords, whose lengths, &c. are in that proportion. See **CHORD**.

It is called *Fourth*, because containing four sounds or terms between it's extreams, and three intervals; or as being the *Fourth* in order of the natural or diatonic scale from the fundamental.

The ancients called it *Diateffaron*, and speak of it as the principal concord, on whose divisions all the rest depend, which are found by addition to, or subtraction from this interval, but the moderns do not allow it so many perfections. See **DIATESSARON**.

The *superfluous* **FOURTH** is a discord, consisting of two tones major and one minor, called also tritone, composed of ratios of 27 : 20. See **DISCORD** and **PROPORTION**.

*Aristoxenus* distinguishes three kinds of *Fourths*, the first says he, had a diesis *enharmonica* for it's first interval; the second had a diesis *chromatica*, on each side a *ditonus*; and the last had a diesis *enharmonica* on each side of a *ditone*. And *Euclid* and *Bacchius* senior, add, that the first sound of one kind of tetrachord or *Fourth*, was one of those called *Baripicni*, as from *Hypate Hypaton*, to *Hypate Meson*; the other had one of those called *Mesopicni*, as from *Parhypate Hypaton*, to *Parhypate Meson*; the last began with one of those called *Oxipicni*, as from *Lychanos Hypaton* to *Lychanos Meson*: in the first, according to *Gaudentius*, the semi-tone is lowest, the second has a semi-tone in the middle, and the third has a semi-tone for it's highest interval.

**FRET**, a particular stop on some instruments, particularly Bass Viols and Lutes; being strings tyed round the neck thereof at such distances, within which such and such notes are to be found; these strings or *Frets* are sometimes, yet seldom, put on the Bass Violin for learners, and taken off again when they can find the notes without them; on Lutes and Viols they always remain.

**FRIGIO**, rather *Phrygio*. See **PHRYGIAN**.

**FUGA** *Authentica & plagale, in unisono, ad octavam Quintam*, &c. See **FUGUE**. FUGA



**FUGA** *per Arsin & Thesis*, is if when the guide or leading part of a *Fugue* ascends, those that follow it imitate it descending; and if it descend the other parts, instead of descending, imitate it ascending: this makes what the *Italians* call *moti contrarii*.

**FUGA Authentica**, is when the notes of the guide or leader ascend.

**FUGA Plagale**, is when they descend. Or rather these authentic and plagal *Fugues*, are such as proceed in one or other of those modes.

**FUGA in Conseguenza**, is properly a canon or *Fugue*. See **CANON**.

**FUGA Grave**, is when the sounds of a *Fugue* are deep or low, and the motion slow. See **GRAVE**.

**FUGHA**, 'tis thus the *Italians* write the word, though they often write it *Fuga*, and is what otherwise has the name of *Riposta*, *Reditta*, *Replica*, *Conseguenza*, *Imitatione*, &c. notwithstanding there is a difference between these words, especially between *Imitation* and *Fugue*. See each in their places.

**FUGA Homophona**, is the same as *Fuga in unisono*.

**FUGA perpetua**, is the same as has been said of canon. See **CANON**.

**FUGA pathetica**, a soft pathetic moving affecting *Fugue*, proper to express some passion, especially grief.

**FUGUE**, is when the different parts of a musical composition follow each other, each repeating what the first had performed.

If the *Fugue* be made through the piece, 'tis called *Fuga in Conseguenza* or *Canone*. See **CANON**. But if only in part of the piece, and the instrument repeat the same intervals, either above or below, 'tis then called *Fuga in Unisono*. And if made an octave, fifth or fourth, above or below the guide or subject, 'tis said to be *Fuga ad octavam*, *Quintam*, or *Quartam*. All the other manners of repetitions, *ad Secundam*, *Tertiam*, *Sextam*, &c. higher or lower, are only esteemed imitations; in which the intervals of the guide perhaps may not be exactly observed: but for an example, suppose the guide proceed by conjoint degrees, as,



and the part which imitates, may proceed in a different manner, as



There



There are three kinds of *Fugues*, the simple, double, and counter *Fugues*.

The single or simple *Fugue*, is some point consisting of four, five, or more notes, begun by one single part, and seconded by a second, third, fourth, fifth, &c. (if the composition consist of so many) repeating the same or such like notes, *i. e.* in the same proportions, so that the several parts follow or come in one after another in the same manner, the leading part flying before those that follow.

*FUGUE double*, or *Fuga doppia*, is when two or more different points move together in a *Fugue*, and are alternately mixed and interchanged by the several parts. See *PART*.

*FUGE counter*. See *COUNTER FUGUE*.


*FUNDAMENTAL*, the principal note of a song or composition, to which all the rest are in some measure adapted, and by which they are swayed; this note is also by musicians called the key to the song. See *KEY*.


*FUNDAMENTALIS Sonus*. See *TRIAS HARMONICA*.

*FUNDAMENTO*, is in general, every part that plays or sings the bass; but the thorough bass is more particularly so called, because it is the basis or foundation of all harmony. See *BASS* and *HARMONY*.

*FURIA*, or *Con FURIA*, signifies with *fury* or *violence*; but not so much in respect to the loudness of the sound, as the quickness of the time and movement.

*F FAUT*, one of the cleffs. See *CLEFF*.

*FUSA*, is one of the notes in music, called by the *French Croche*, the *Italians* also often call it *Chroma*, the figure of it is sometimes thus , that is with a black head and a hook at

the bottom; and sometimes with a white one, thus ; in

common time, there are four or eight in the bar; their number to a bar is different in different species of triple, for which See *TRIPOLA* or *TRIPLE*; this is our quaver. See *NOTE*, *CROTCHET*, and *QUAVER*.

## G.

**G** Is used to signify one the cleffs. See **CLEFF**.

It is the cleff of the highest part in a concert, called the treble or alt. See **TREBLE** and **ALT**.

It appears, that because this letter *Gamma* was placed at the head, or marked the first sound in *Guido's* scale, the whole scale of music came to be called *Gamma ut* or *Gamut*. See **GAMUT**.

**GALLIARD**, a sort of dance, antiently in great request; consisting of very different motions and actions, sometimes proceeding *Terra à Terra*, or smoothly along, sometimes capering, sometimes along, and sometimes across the room.

*Thoinot Arbeau* in his *Orchesography* describes it, consisting of five steps, and five positions of the feet, which the dancers performed before each other, and whereof he gives us the score or *Tablatura*, which is of six minims, and two triple times. See **TIME**, **TRIPLE**, and **MINIM**.

**GALLIARDA**, the name of a tune that belongs to a dance called a *Galliard*. See **GALLIARD**.

It is commonly in triple time of a brisk and lively humour, and something like a jig. See **JIG**.

**GAMBA** *Leg*, as *Viola di Gamba*, a Leg Viol. See **VIOL**.

**GAM**, **GAMMA**, **GAMMUT**, or **GAMMA-UT**, a scale, whereon we learn to sound the musical notes, *ut*, *re*, *mi*, *fa*, *sol*, *la*, in their several orders and dispositions. See **NOTE** and **SCALE**.

The invention of this scale is owing to *Guido Aretine*, a monk of *Aretium* in *Tuscany*; tho' it is not so properly an invention, as an improvement on the *Diagramma* or scale of the *Grecians*. See **DIAGRAM** and **SCALE**.

The *Gamut* is also called the *harmonical hand*, by reason *Guido* first made use of the figure of the hand, to demonstrate the progression of his sounds. Finding the *Diagramma* or scale of the antients of too small extent, *Guido* added five more chords or notes to it: One below the *Proslambanomenos*, or the gravest note of the antients; and four above the *Nete Hyperbolaon* or acuteest. The first he called *Hypo Proslambanomenos*, and denoted it by the letter G, or the Greek Γ *Gamma* rather; which note being at the head of the scale, occasioned the whole scale to be called by the name *Gamm* or *Gamut*.

Some

Some say *Guido's* intention in calling his first note  $\Gamma$  *Gamma*, was to shew that he took his scale from the *Greeks*, who were the inventors of music; others are of a different opinion. Be that as it will, his scale is divided into three series or columns, the first called *durum* or *sharp*, the second *natural*; and third, *molle* or *flat*, as represented by the following scheme. But since his time, some alteration has been made there.

*The Gamut, or Guido's Scale.*

	ee dd	B.dur la sol	Nat. mi re ut	Molle la sol	
	cc bb	fa mi			
$\text{G}$	aa	re	la	fa mi	
	g	ut	sol	re	
	f	la	fa.	ut	
	e	la	mi		
$\text{H}$	d	Sol	re	la	
	e	fa	ut	sol	
	b	mi		fa	
	a	re	la	mi	
	G	ut	Sol	re	
	f	la	fa	ut	
$\text{C}$	e	la	mi		
	d	sol	re		
	c	fa	ut		
	B	mi			
	a	re			
	$\Gamma$	ut			

The use of this scale is to make the passages and transitions from B *molle* to B *durum*, by means of tones and semi-tones. The series of B *natural* standing betwixt the other two, communicates with both; so that to name the chords of the scale by these syllables, if we would have the semi-tones

in their natural places, viz. *b*, *c*, and, *e*, *f*, then we apply *ut* to *g*; and after *la*, we go into the series of *B natural*, at *fa*; and after the *la* of this, we return to the former at *mi*, and so on: And we may begin at *ut* in *c*, and pass into the first series at *mi*, and then back to the other at *fa*, by which means the one transition is a semi-tone, viz. *la*, *fa*, and the other a tone *la*, *mi*. To follow the order of *B molle*, we may begin with *ut* in *c* or *f*, and make each semi-tone after the same manner. See **TONE** and **SEMI-TONE**.

Hence came the barbarous names of *Gamut*, *Are*, *Bmi*, &c. But what perplexes this work is here with so many syllables applied to every chord: and all to mark the places of the semi-tones, which the simple letters *A*, *b*, *c*, &c. do as well and with more ease.

Several alterations have been made in the *Gamut*. M. *Le Murs* particularly added a seventh syllable, viz. *Si*, and the *English* usually throw out that and *ut*, and make the other five serve for all, as will be shewn under the article *Solfaing*. See **SOLFAING**.

Notwithstanding this syllable *Si* is rejected by our musicians, we have made use of it in many places of this work, where in more than one example it was necessary. See **TUONO**, **MODE**, &c.

**G A M M**, *Gamma ut* or *Gamut*, is also the first or gravest note in the modern scale of music, the reason why thus called is shewn in the preceeding article, it was the *Hypoproslambanomenos* of *Guido's* scale. See **SYSTEM**.

**G A V O T T A**, or *Gavotte*, is a kind of dance, the air whereof has two strains, *brisk* and *lively* by nature, and in common time; each of it's strains are played twice over, the first has usually four or eight bars, and the second contains eight, twelve or more. The first begins with a minim, or two crotchets, or notes of equal value, and the hand rising; and ends with the fall of the hand upon the dominant or mediant of the mode, never upon the final, unless it be a *rondeau*. (See **RONDEAU**.) And the last begins with the rise of the hand, and ends with the fall upon the final of the mode. See **DOMINANT**, **FINAL**, and **MODE**.

*Tempi di GAVOTTA*, is when only the time or movement of a *Gavotte* is imitated, without any regard had to the measure or number of bars or strains; little airs are often found in sonatas, which have this phrase to regulate their motions.

**G A Y M E N T E**, *gayly*, *briskly* and *lively*.

**G E N E R A L I S** *Bassus*. See **BASSO CONTINUO** or **ORGANO**.

**G E N E R A L I S**



GENERALIS *Pausa*. See PUNTO and CORONA.

GENERI, are certain manners of moving through the degrees or sounds, and sensible intervals, whereof an octave and it's double, &c. are composed, by the *Latins* called *Genus*. See GENUS.

GENUS, by the ancients called *Genus Melodia*, is a certain manner of dividing and subdividing the principles of melody; *i. e.* the consonant and dissonant intervals into their concinnous parts. See CONSONANCE, CONCORD, INTERVAL, and MELODY.

The moderns, after the *Grecians*, considering the octave as the most perfect of intervals, and that whereon all the concords depend in the present theory of music; the division of that interval is considered, as containing the true division of the whole scale. See SCALE and OCTAVE.

But the ancients went to work somewhat differently; the *diatessaron* or fourth, was the least interval, which they admitted as concord: and therefore they sought first how that might be most conveniently divided, from whence they constituted the *diapente* or fifth, and *diapason* or octave.

The *diatessaron* being thus, as it were, the root and foundation of the scale, what they called the *Genera* or kinds, arose for it's various divisions, and hence they define the *Genus Modulandi* the manner of dividing the tetrachord, and disposing it's four sounds as to succession. See TETRACHORD.

The *Genera* of music, it is agreed by *Aristoxenus*, *Bacchius*, *Euclid*, *Boëtius*, and all the ancients, were three, the *enharmonic*, *chromatic*, and *diatonic*; the two first were variously subdivided; and even the last, though that is commonly reckoned to be without any species, yet different authors have proposed different divisions under that name, without giving any particular names to the species, as was done to the other two. See SPECIES.

*Aristoxenus*, *Aristides*, *Nicomachus* and others, divide music into seven parts, which are, the genera, intervals, tunes, systems, tones or modes, transposition, and melopœia.

The difference of the three *genera*, say they, consists in the different division and disposition of the tetrachord. The tetrachord of the *enharmonic* is a semi-tone and two dieses, the *chromatic* two semi-tones and a trihemitone, and the *diatonic*, two tones and a semi-tone.

*Gaudentius* the philosopher, after agreeing with the other authors above recited, that there are three *genera*, or kinds of music, proceeds to a distinction between them, and a division of their intervals; and says, *Species vero seu colores generum sunt*

*sunt plures.* In the enharmonic the least interval, which he calls *Intervallum incompositum* in each, is the fourth part of a tone, and called *Diesis enharmonica*; in the chromatic the least interval, is the third part of a tone, called *Diesis chromatica*; and in the diatonic, (says he) the semi-tone is the least interval, and this is again called *Syntonum*. So that the diatonic proceeds by the semi-tone, tone, and tone rising, and *è contra* falling; the chromatic has a different progression as the species differ, but in one species, for an example, it proceeds rising by a semitone, a semi-tone and triemitone, or *semi-ditonus*, or third flat; and contrarily descending. And the enharmonic by *diesis*, *diesis* and *ditonus*, by *Euclid* called *incompositum*; each of which dieses is a quarter of a tone. He continues, that he shall only treat of the diatonic, because the chromatic and enharmonic were not, even at his time, so much used as the other; and *Martianus Capella* says the same thing. The reason was, because the diatonic was easily practised, and required not so close an application as the chromatic, which was not near so difficult and nice as the enharmonic, that consequently required a master's skill.

We shall here give the reader *Aristoxenus's* system, as laid down by *Vitruvius*, which will, at one view, shew in what manner the *Genera* differ from each other. (*See Plate annexed.*)

On the upper part of the plate are placed the *Genera*, viz. enharmonic, chromatic and diatonic; then the plate is divided into three parts, which are also subdivided by five lines ascending, which are the divisions of the five tetrachords; every tetrachord is again divided into three parts by dotted lines, which shews the sounds whereof each is composed, between these dotted lines are written the names of the intervals of each sound in the tetrachord in each of the *Genera*. As two dieses and a tierce major in the enharmonic, two semitones and a tierce minor in the chromatic, and one semi-tone and two tones in the diatonic.

In the middle are placed the five tetrachords represented by notes, the white ones are called *immoveable*, because they change not their places in whatever *Genus* they are used; the black are *moveable*, as shifting their places according to the *Genus* they are employed in. For the first *moveable* one, which in the diatonic and chromatic is a semi-tone distant below the *immoveable* one, advances in the enharmonic to the distance of a diesis, or quarter of a tone. And the second *moveable* one, which in the diatonic is only a tone higher than the *immoveable*, rises in the enharmonic two tones higher or a tierce major, and in the chromatic, one tone and a semi-tone, or a tierce minor.

On



# Aristoxenian System

The Three Genera	Enharmonic	Tone	Dieſis	Dieſis	Tierce Min.	Tierce Maj.	Dieſis	Dieſis	Tierce Min.	Tierce Maj.
	Chromatic	Tone	Semitone	Semitone	Tierce Min.	Tierce Maj.	Semitone	Semitone	Tierce Min.	Tierce Maj.
	Diatonic	Tone	Semitone	Tone	Tone	Semitone	Tone	Semitone	Tone	Tone

Nete Synemenon	XI	11
Paranete Synemenon	X	10
Trite Synemenon	IX	9
Mese	VIII	8
Lychanos Mefon	VII	7
Parhypate Mefon	VI	6
Hypate Mefon	V	5
Lychanos Hypaton	IV	4
Parhypate Hypaton	III	3
Hypate Hypaton	II	2
Proslambanomenos	I	1

The Five Tetracords	I	II	III	IV	V
	Hypaton	Mefon	Synem- menon	Diezeug- menon	Hyperbo- laeon

18	XV	Nete Hyperbolæon
17	XIV	Paranete Hyperbolæon
16	XIII	Trite Hyperbolæon
15	XII	Nete Diezeugmenon
14		Paranete Diezeugmenon
13		Trite Diezeugmenon
12		Paramese

On each side opposite to these notes, are written their *Greek* names, and these again are distinguished by figures of two sorts, the *Arabian* cyphers shew the eighteen sounds according to the order wherein *Euclid* placed them, and also as found in *Aristoxenus's* works. The *Roman* figures shew the fifteen sounds according to the disposition they ought to have in a song, which should never be above two octaves, that being the ordinary compass of the voice.

At the bottom of the plate, are marked the five tetrachords, to shew that each tetrachord has four sounds, the first and last whereof an *immoveable*, and the two middle ones *moveable*, the *immoveable* ones are used in common, for the latter of the tetrachord *Hypaton* is the first of that called *Meson*, and the last of *Meson* the first of *Synemmenon*; these three tetrachords are from this called *conjoint*. See SYNAPHE.

But 'tis not so with *Synemmenon* and *Diezeugmenon*; for the upper *immoveable* one which ends *Synemmenon*, does not begin *Diezeugmenon* which follows, nor does the lower one of *Diezeugmenon* end that called *Synemmenon* which preceeds it, and it is for this reason, that these tetrachords came to be called *Diezeugmenon*, *q. d.* *disjoint* or *separated*.

(The moderns have rejected the enharmonic *Genus*, because say they, it's intervals are so extreamly small, that they almost become insensible, and can therefore contribute little to harmony, and at the same time so very difficult to be performed, that few if any are by them allowed to have practised it in any perfection, and have joined the diatonic and chromatic together, which is the only *Genus Melodiæ* known, or even thought of, by most musicians of this time. Nor do we yet know all the varieties each of these is capable of.)

The parts of the *Diateffaron* the ancients called the *Diaffems of the several Genera*, upon which their difference depends, and which in the enharmonic are particularly *Diesis* and *Ditonum*, in the chromatic, *Hemitonium* and *Triemitonium*, and in the diatonic, the *Hemitonium* or *Limma* and the *Tonus*.

But under the several names which distinguish the *Genera*, there are other different intervals or ratios which constitute the *Colores Generum*, or species of the enharmonic, chromatic, and diatonic; add, that what is a diaffem in one *Genus*, is a system in another; for a system containing two intervals, and the tone of the diatonic being divided into four dieses in the enharmonic, therein is a system; yet in the diatonic remains only a diaffem or interval. See DIASSEM, DIAGRAM, and SYSTEM.

G E, R E, S O L, is one of the cleffs. See CLEFF.

G I A,



**GIA**, is an *Italian* adverb signifying *before*, as *Gia Maëstro di Capella*, that is to say, *before the master of music*. See **CAPELLA** and **MAESTRO**.

**GIGA**, *Gicque*, or *Gigue*, a jig, some of which are played slow, and others quick, brisk and lively, but are always in full measure, and in triple time; of some kind or other, usually  $\frac{6}{8}$  or  $\frac{12}{8}$ . See **TRIPLE**.

*Menage* derives the word for the *Italian Giga*, a musical instrument mentioned by *Danté*.

**GRADO**, *degree*, when the *Italians* put *di Grado*, they mean by *conjoint degrees*, which is when the notes rise or fall from space to line, or from line to space, without making any leap of a third, fourth or other interval, which leap by them is called *Salto*. See **SALTO**.

*Di GRADO ascendente*, by conjoint degrees rising, as *ut, re, mi, fa*.

*Di GRADO descendente*, by conjoint degrees falling, as *sol, fa, mi, re, ut*. See **DEGREE**, **CONJOINT**, **MODE**, and **TEMPO OF TIME**.

**GRADUAL**, is applied to the fifteen psalms sung among the *Hebrews* on the fifteen steps of the temple: others are of opinion that they were thus denominated, because the fingers raise their voice by degrees from first to last. See **PSALM**.

Cardinal *Bona*, in his treatise of *Divine Psalmody*, says, the fifteen *gradual* psalms are intended to represent to the mind that we only arrive at perfection of goodness and holyness by degrees: he goes on to lay down fifteen degrees of virtue, corresponding to these fifteen psalms; five of them are for beginners, five for proficients, and the rest for the perfect.

**GRANDE Trombone**. See **TROMBONE**.

**GRANDEE**, is used to distinguish the *Grand Chorus* from the rest of the piece.

**GRATIOSO**, means after an agreeable, pretty, graceful manner.

**GRAVE**, a very *grave* and slow motion, somewhat faster than *adagio*, and slower than *largo*. See **ADAGIO** and **LARGO**.

**GRAVE**, is also applied to a sound, which is of a low or deep tune. See **SOUND** and **TUNE**.

The thicker the cord or string, the more *grave* the tone or note; and the smaller, the acuter. See **CHORD**.

Sounds are supposed to be *grave* in proportion as the vibrations of the chords which produce them are more or less quick. See **GRAVITY**.

**GRAVEMENT**, *grave* or *slow*. See **GRAVE**.

GRA-

**GRAVITY**, an affection of sound, whereby it becomes denominated *deep* or *low*.

**GRAVITY** stands in opposition to acuteness, which is that affection of sound whereby it is denominated *acute* or *shrill*. See **ACUTENESS**.

The relation of *Gravity* and acuteness, is the principal thing concerned in music; the distinctness and determinateness of which relation, gives the sound the denomination of *harmonical* and *musical*. See **MUSIC** and **HARMONY**.

The degrees of *Gravity*, &c. depend on the nature of the sonorous body itself, and the particular figure and quantity thereof. Tho' in some cases, they likewise depend on the part of the body where 'tis struck.

Thus, *e. g.* the sounds of two bells of different metals of the same shape and dimensions, being struck in the same place, will differ in sound; *i. e.* in acuteness and *Gravity*. And two bells of the same metal will differ in sound, if they differ in shape and magnitude, or be struck in different places.

So in chords, all other things being equal, if they differ in tension, matter or demension, they will always differ in *Gravity*. See **CHORD**.

Thus again, the sound of a piece of gold is much graver than that of a piece of silver of the same shape and dimensions; and in this case, the tones are (*cæteris paribus*) proportional to the specific *Gravities*. So a solid sphere of brass two foot diameter, will sound graver than another of one foot diameter; and here the sounds are proportional to the quantities of the matter or absolute weights.

But it must be observed, that acuteness and *Gravity*, as also loudness and lowness, are but relative things. We commonly call a sound acute or loud in respect of another which is grave or low, in respect of the former: So that the same sound may be acute and grave, as also loud and low, in different comparisons.

The degrees of acuteness and *Gravity* make the different tones or tunes of a voice or sound; so we may say one sound is in tune with another, when they are in the same degree of *Gravity*. See **TUNE**.

The immediate cause or means of this diversity of tune lies deep. The modern musicians fix it on the different velocities of the vibrations of the sonorous bodies; in which sense, *Gravity* may be defined a relative property of sound, which with respect to some other, is the effect of a less number of vibrations accomplished in the same time, or of vibrations of longer duration: in which sense also acuteness is the ef-

fect or a greater number of vibrations, or vibrations of a shorter duration.

If two or more sounds be compared in relation of *Gravity*, &c. they are either equal or unequal in the degrees of tune.

Such as are equal are called unisons. See UNISON.

The unequal, including as it were a distance between each other, constitute what we call an interval in music, which is properly the difference in point of *Gravity* between the two sounds. See INTERVAL.

Upon this inequality or difference does the whole effect depend, and in respect thereof, those intervals are divided into concords and discords. See CONCORD and DISCORD; see also SCALE.

GROSSE *quart posaune*. See TROMBONE.

GROSSO *Trombone*. See TROMBONE or SACBUT.

GROUP, is one of the kinds of diminutions of long notes, which in the working, forms a sort of a *Group*, knot or bush.

A *Group* commonly consists of four or more crotchets, quavers, &c. tied together at the discretion of the composer.

*Ascending. Descending.*



GUIDA, the guide or leading voice or instrument in a piece of music in parts, 'tis in fugues called *dux*, and the parts that are to imitate and follow, are said to be it's *comes*, or, as the *Italians* say, in *consequenza*. See DUX, FUGUE, CANON, and CONSEQUENZA.

GUITARRA, a musical instrument of the string kind, with five double rows of strings, of which those that are bass are in the middle; unless it be one for the burden, an octave lower than the fourth.

This instrument was first used in *Spain*, and by the *Italians* it has the particular denomination of *Spagnuola* given it: it is found in *Italy* and other countries, but more frequently in *Spain*.

## H.

**H**ABITUDO & *Differentia*, are terms made use of by *Nicomachus*, to distinguish a sort of proportion. "*Habitudo*, says he, is a ratio measuring any interval, and *difference* is the excess or defect of the sounds with regard to one another. Some are of opinion, adds he, that *Habitudo* & *Differentia*, are the same things: but they are in the wrong; for one has the same difference to two, as two to one, but not the same *Habitude*: for in two one is doubled, but one contains but half of two."

**HAND** *harmonical*, is used by some writers for the ancient *diagramma*, or scale of music, upon which they learned to sing, or play on any instruments. See **GAMUT**, **SCALE**, and **DIAGRAM**.

The reason of this appellation was, that *Guido Aretine* upon inventing the notes, *ut, re, mi, fa, sol, la*, disposed them on the fingers, of the figure of a *Hand* stretched out. See **NOTE**.

He changed the letters of the alphabet, ('till that time used to express the notes,) for these six syllables, which he took out of the first strophe of the hymn of *St John the Baptist*, composed by *Paulus Diaconus*.

*UT, queant laxis R E, sonare Fibris*

*MI, ra gestorum F A, muli tuorum,*

*SO L, ve poluti L A, bii reatum.*

*Sancte Johannes.*

**HARMONIA**, *Harmony*, the result or agreement of two or more different notes or sounds joined together in accord.

**HARMONICA**, a term given by the antients, to that part of music which considers the difference and proportion of sounds, with respect to acute and grave. See **ACUTE**, **GRAVE**, and **HARMONY**.

**HARMONICA Regula**. See **MONOCHORD**.

**HARMONICAL Composition**, in a general sense, includes the composition both of harmony and melody, *i. e.* of music or songs, both in a single part, and in several parts. See **COMPOSITION**.

In it's more proper and limited sense, *Harmonical Composition* is restrained to that of *Harmony*; in which sense it may



be defined, the art of disposing and concerting several single parts together in such a manner as to make one agreeable whole. See SONG.

The art of *Harmony* has long been known under the name of *counterpoint*. See COUNTERPOINT.

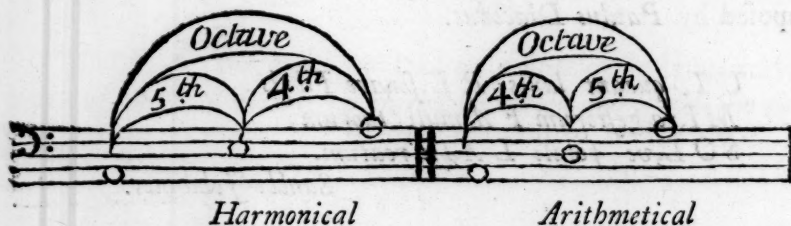
At the time when parts were first introduced, music being then very simple, there were no different notes of time, and the parts were in every note made concord.

This they afterwards called *simple* or *plain counterpoint*, to distinguish it from another kind then introduced, wherein notes of different value were used, and discords brought in between the parts. See DISCORD and PART.

This they called *figurative counterpoint*. See FIGURATIVE COUNTERPOINT.

*HARMONICAL Interval*, is an interval or difference of two sounds which are agreeable to the ear, whether in consonance or succession. See INTERVAL.

*HARMONICAL Division*, is a division of the octave into two intervals, which are both good but unequal; this is done two ways, viz. into a fifth and a fourth, or a fourth and fifth; *i. e.* in the former case, the fifth is the lowest, and the fourth a top; in the latter, the fourth is lowest, and the fifth a top; the first is the *harmonical*, the other the *arithmetical* division of the octave.



The whole doctrine of the ancient tones or modes is founded on these different divisions. See HARMONY, TONE, and OCTAVE.

*HARMONICAL Canon*. See MONOCHORD and CANON.

*HARMONICAL Mean*. See TRIAS HARMONICA.

*HARMONICAL Intervals* are the same with concords. See CONCORD.

They are thus called as being the only essential ingredients in harmony. See HARMONY.

*HARMONICAL Proportion*, is a sort of proportion between three or four quantities, wherein, in the former case, the difference of the first and second, is to the difference of the second and third, as the first to the third; and in the latter

latter case, the difference of the first and second, is to the difference of the third and fourth, as the first to the fourth.

Again, if there be three quantities in an *harmonical* proportion, the difference between the second and twice the first, is to the first as the second to the third ; also the first and last is to twice the first, as the last to the middle one.

If there be four quantities in an *harmonical* proportion, the difference between the second and twice the first, is to the first as the third to the fourth.

*HARMONICAL Sounds*, is an appellation given by Mr *Sauveur*, to such sounds as always make a certain determinate number of vibrations in the time, that one of the fundamentals, to which they are referr'd, makes one vibration. See SOUND and VIBRATION.

*HARMONICAL Sounds* are produced by the parts of chords, &c. which vibrate a certain number of times, while the whole chord vibrates once. See CHORD.

By this they are distinguished from the third, fifth, &c. where the relation of the vibrations is 4 : 5, 5 : 6, or 3 : 2. See THIRD, FIFTH, &c.

The relations of sounds had only been considered in the series of numbers, 1 : 2, 2 : 3, 3 : 4, 4 : 5, &c. which produced the intervals called octave, fifth, third, fourth, &c. And Mr *Sauveur* first considered them in the natural series, 1, 2, 3, 4, 5, &c. and examined the relations of the sounds arising therefrom. The result is, that the first interval 1 : 2, is an octave ; the second 1 : 3, a twelfth ; the third 1 : 4, a fifteenth or double octave ; the fourth 1 : 5, a seventeenth ; and the fifth 1 : 6, a nineteenth, &c.

This new consideration of the relations of sounds, is more natural than the old one ; and does express and represent the whole of music, and is in effect, all the music that nature makes without the assistance of art. The strings of a Harpichord, or parts of a bell, beside their general sound, which is proportionate to their length, tension, dimension &c. do also at the same time yield other subordinate and acuter sounds, which a nice ear, with good attention, clearly distinguishes. These subordinate sounds arise from the particular vibrations of some of the parts of the string or bell, which are, as it were detached from the rest, and make separate vibrations : In effect, every half, third, fourth, &c. of a chord, performs it's vibration apart, while a general vibration is made by the whole chord. Now all these subordinate sounds are *harmonical* with regard to the whole sound : The least acute which we hear, is octave with the whole sound ; the next that follows it, is a twelfth with the whole sound ; the next a seven-

seventeenth, till they grow too acute for the ear to perceive them. Now throughout the whole we hear no such thing as a sound that makes a fifth, or a third, &c. with the whole sound; none in short but what are comprised in the series of *harmonical* sounds.

Add, that if the breath or bellows that blow a wind instrument, be played stronger and stronger, the tone will be continually raised; but this only in the ratio of *harmonical* sounds. So that it appears, that nature, when she makes as it were a system of music herself, uses no other than these kinds of sounds; and yet they had hitherto remained unknown to the musicians: Not but they frequently fell into them, but it was inadvertently, and without knowing what they did. Mr *Sauveur* shews that the structure of an Organ, depends entirely on this unknown principle. See ORGAN.

HARMONICKS, a branch or division of the antient music. See MUSIC.

The HARMONICA or HARMONICKS, are those parts which considered the differences and proportions of sounds, with respect to acute and grave: In contradiction to *Rythmica* and *Metrica*. See METRICA and RYTHMICA.

The only part of their music the ancients have left us any tolerable account of, is the *Harmonica*, which is but very general and theoretical.

Mr *Malcolm* has made an enquiry into the *Harmonica*, or *harmonical* principles of the antients: They reduced their doctrines into seven parts, viz. of sounds; of intervals; of system; of the genera; of the tones or modes; of mutation; and of melopœia. See each considered under it's proper article, SOUND, INTERVAL, SYSTEM, GENUS, &c.

HARMONY, the agreeable result or union of several musical sounds, heard at one and the same time; or the mixture of divers sounds, which together have an effect agreeable to the ear. See SOUND.

A continued succession of musical sounds, produces melody; so does a continued combination of these produce *Harmony*. See MELODY.

Among the ancients however, as also sometimes among the moderns, *Harmony* is used in the strict sense of consonance; and it is equivalent to symphony. See CONSONANCE and SYMPHONY.

The words Concord and *Harmony* do really signify the same thing; tho' custom has made a little difference between them: Concord is the agreeable effect of two sounds in consonance, and *Harmony* the effect of any greater number of agreeable sounds in consonance. See CONCORD.

Again,



Again, *Harmony* always implies consonance; but concord is also applied to sounds in succession; tho' never where the terms can stand agreeably in consonance: The effect of an agreeable succession of sounds, is called *Melody*, and that of an agreeable consonance *Harmony*.

The ancients, says Mr *Malcolm*, seem to have been entirely unacquainted with *Harmony*, the soul of modern music; in all their explications of the *melopœia*, they say not a word of concert, or the *Harmony* of parts.

We have instances indeed, continues that author, of their joining several voices or instruments in consonance; but then those voices and instruments are not so joined, as that each had a distinct and proper melody, so made a succession of various concords; but were either unisons or octaves in every note; and so all performed the same individual melody, and constituted one song. See SONG and SYNAULIA.

When the parts differ not in the tension of the whole, but in the different relations of the successive notes, 'tis this that constitutes the modern art of *Harmony*. See MUSIC and MELOPOEIA.

HARMONY is well defined the sum of concords, arising from a combination of two or more concords; *i. e.* three or more simple sounds striking the ear altogether, and different compositions of concords makes different *Harmony*.

To understand the nature, and to determine the number and preference of *Harmonies*, it is to be considered, that in every compound sound, where there are not more than three simple ones, there are three kinds of relations, *viz.* primary relation of every simple sound to the fundamental or gravest, whereby they make different degrees of concord with it; the mutual relations of the acute sounds, each with the other, whereby they mix concord or discord into the compound: And the secondary relation of the whole, whereby all the terms unite their vibrations, or coincide more or less frequently.

Suppose *e. g.* four sounds, A, B, C and D, wherof A is the gravest, B the next, then C and D the acutest. Here A is the fundamental, and the relations of B, C, and D, are primary relations: So if B be a third greater above A, that primary relation is 4 : 5; and if C be a fifth to A, that primary relation is 3 : 2; and if D be an octave to A, that is 2 : 1. For the mutual relations of the acute terms, B, C, D, they are had by taking primary relations to the fundamental, and subtracting each lesser from each greater, thus B to C is 5 : 6, a third lesser; B to D, 5 : 8, a sixth lesser, &c. and lastly, to find the secondary relations of the whole, seek the



the least common dividend to all the lesser terms or numbers of the primary relations, *i. e.* the least number that will be divided by each of them exactly. This is the thing sought; and shews that all the simple sounds coincide after so many vibrations of the fundamental, as the number expresses.

So in the preceeding example, the lesser terms of the three primary relations are 4, 2, 1, whose least common dividend is 4, consequently at every fourth vibration of the fundamental, the whole will coincide. Now *Harmony* we have observed, is a compound sound, consisting of two, three, or more simple sounds.

It's proper ingredients are concords; and all discords, at least in the primary and mutual relations, are absolutely forbidden. 'Tis true discords are used in music, but not of themselves simply, but to set off the concords by their contrast and opposition. See CONCORD and DISCORD.

Hence any number of concords being proposed to stand in primary relations, with a common fundamental; we discover whether or no they constitute perfect *Harmony*, by finding their mutual relations.

Thus, suppose the following concords or primary relations, *viz.* a greater third, fifth and octave given, their mutual relations are all concord, and therefore may stand in *Harmony*. For the greater third and fifth are to one another as 5 : 6, a lesser third; the greater third and octave as 5 : 8, a lesser sixth; and the fifth and octave, as 3 : 4, a fourth. But if fourth, fifth, and octave be proposed, 'tis evident they cannot stand in *Harmony*; by reason, betwixt the fourth and fifth there is a discord, *viz.* the ratio 8 : 9. Again, supposing any number of sounds which are concord each to the next, from the lowest to the highest; to know if they can stand in *Harmony*, we must find the primary and all the mutual relations, which must be all concord. So let any number of sounds be as, 4 : 5, 6 : 8, they stand in *Harmony*, by reason each to each is concord: But the following ones cannot, *viz.* 4 : 6 : 9, by reason 4 : 9 is a discord.

The necessary conditions of all *Harmony* then are concords in the primary and mutual relations; on which footing a table is easily formed of all the possible varieties: But to determine the preference of *Harmonies*, the secondary relations are to be considered. The perfection of *Harmonies* depend on all the three relations; it is not the best primary relation that makes the best *Harmony*: For then a fourth and a fifth must be better than a fourth and sixth, whereas the first two cannot stand together, because of the discord of the mutual relation; nor does the best secondary relation carry it, for then would a  
fourth

fourth and a fifth, whose secondary relation with one common fundamental, is six, be better than a third and fifth, whose secondary relation is ten. But there also the preference is due to the better mutual relations. Indeed the mutual relations depend on the primary; though not so as that the best primary shall always produce the best mutual relations: However, the primary relations are of the most importance; and together with the secondary, afford us the following rule for determining the preference of *Harmonies*.

*Viz.* Comparing two *Harmonies* together that have an equal number of terms, that which has the best primary and secondary relations, is the most perfect. But in cases where the advantage lies in the primary relation of the one, and in the secondary of the other, we have no certain rule; the primary are certainly the most considerable; but how the advantage in these ought to be proportioned to the disadvantage of the other, or *vice versa*, we know not. So that a well tuned ear must be the last resort in these cases.

**HARMONY** is divided into simple and compound.

*Simple HARMONY*, is that to which there is no concord to the fundamental above an octave. See **OCTAVE**.

The ingredients of *simple Harmony*, are the seven original simple concords, of which there can be but eighteen different combinations that are *Harmony*; which are given in the following table from Mr *Malcolm*.

*The table of simple Harmonies.*

<i>Secondary Relations.</i>			<i>Secondary Relations.</i>		
5th - -	8ve -	2 3d grt.	5th - -	4 3d grt.	5th - - 8ve
4th - -	8ve -	3 3d less.	5th - -	10 3d less.	5th - - 8ve
6th greater	8ve -	3 4th	6th grt.	3 4th - -	6th grt. 8ve
3d greater	8ve -	4 3d grt.	6th grt.	12 3d grt.	6th grt. 8ve
3d lesser	8ve -	5 3d less.	6th less.	5 3d less.	6th less. 8ve
6th lesser	8ve -	5 4th - -	6th less.	15 4th -	6th less. 8ve

These are all the possible combinations of the concords that are *Harmony*: For the octave is compounded of a fifth and a fourth, or a sixth and a third, which have the variety of greater and lesser; out of these are the first six *Harmonies* composed: Then the fifth being composed of a greater and lesser third, and the sixth of a fourth and third; from these proceed the next six of the table: Then an octave joined to each of these six, make the last six of the table.

The perfection of the first twelve, is according to the order of the table; of the first six each has an octave, and their preference

preference is according to the perfection of that other lesser concord joined with the octave. For the next six, the preference is given to the two combinations with the fifth, whereof that which has the third greater is the best. For the last six, they are not placed last, because the least perfect, but because they are the most complex, and are the mixtures of the other twelve with each other; in point of perfection, they are plainly preferable to the preceding six, as having the same ingredients with an octave more.

*Compound HARMONY* is that which to the *Harmony* of one octave adds that of another.

For the *compound Harmonies*, their varieties are easily found out of the combinations of the simple harmonies of several octaves.

*HARMONY* again may be divided into that of concords, and that of discords. See *CONCORD* and *DISCORD*.

The first is that which we have hitherto consider'd, wherein nothing but concords are admitted.

The second is that wherein discords are used, and mixed with concord. See *HARMONICAL COMPOSITION*.

Sometimes the word *Harmony* is applied to a single voice, when sonorous, clear, soft, and sweet; or to a single instrument, when it yields a very agreeable sound. Thus we say the *Harmony* of her Voice, of his Lute, &c.

For composition of *Harmony* see *HARMONICAL COMPOSITION*.

*HARP*, a musical instrument of the string kind, being of a triangular figure, and placed an end between the legs to be played on.

There is some diversity in the structure of *Harps*. That called the triple *Harp* has seventy-eight strings or chords, which makes four octaves; the first row is for semi-tones, and the third is unison with the first: there are two rows of pins or screws on the right side, serving to keep the strings tight in their holes, which are fastened at the other end to three rows of pins on the upper side. This instrument is struck with the fingers and thumbs of both hands; its music is like that of the Spinnet; all its strings go from semi-tone to semi-tone. Whence some called it the inverted Spinnet. See *SPINET*.

It is capable of a greater degree of perfection than the Lute. See *LUTE*.

King *David* is usually painted with a *Harp* in his hands; but we have no testimony in all antiquity, that the *Hebrew Harp*, which they called *Chinner*, was any thing like ours. On a *Hebrew* medal of *Simon Machabæus*, we see two sorts

of



of musical instruments, they are both of them very different from our *Harp*, having only three or four strings.

*Papias*, and *Du Cange* after him, will have the *Harp* to have its name from the *Arpi*, a people in *Italy*, who were the first that invented it, and from whom it was borrow'd by other nations.

All authors agree that it was very different from the *Lyra*, *Cythara*, or *Barbiton* used among the *Romans*. See *LYRA*, and *CYTHARA*.

*Fortunatus*, L. 7mo, *Carm.* 8vo, witnesses that it was an instrument of the *Barbarians*.

*Romanisque Lyra, plaudet tibi Barbarus Harpâ,  
Græcus Achilliaca, Crotta Britania canat.*

*Menage*, &c. derives the word from the *Latin Harpa*, and that from the *German Herp* or *Herpff*, others bring it from the *Latin Carpo*, because touch'd or thrum'd with the finger. Dr *Hicks* derives it from *Harpa*, or *Hearpa*, which signify the same thing; the first in the Language of the *Cymbri*, the second in that of the *Anglo-Saxons*.

The *English Priest*, who wrote the life of *St Dunstan*, and who lived with him in the Xth Century, says, *Cap. 2. N. 12. Sumpsit Secum ex more Cytharam suam, quam paterni Lingua Hearpam vocamus.* Which intimates the word to be *Anglo-Saxon*.

**HARPEGGIATO**, or **HARPEGGIO**, signifies to cause the several sounds of one accord to be heard not together, but distinctly one after the other, beginning with either at pleasure, but commonly with the lowest.

**HARPSICHRD**, or **HARPSICAL**, a musical instrument of the string kind, play'd on after the manner of the Organ. See **ORGAN**.

The *Italians* call it *Clave Cymbala*, and the *French Clavecin*, in *Latin* 'tis usually call'd *Grave Cymbalum*, q. d. a large deep Cymbal. The *Harpsichord* is furnished with a set, and sometimes two sets of keys. The touching or striking these keys, move a kind of little jacks, which move a double row of chords or strings of brass or iron, stretched on the table of the instrument over four bridges. See **MUSIC**.

As this instrument is the most harmonious of all the string kind, we shall give the reader the following sentences concerning it.

The first thing to be done to learn to play on this as well as any other instrument, is to learn the gamut, or scale of music by wrote, with the notes names, and their places among



mong the five lines. In order to which, know that all lessons design'd for this instrument are prick'd on two staves, each containing five lines. The upper one of which staves contains the treble, and has the proper cleff set at the beginning of it: See CLEFF. And the lower line or staff has the bass cleff mark'd also at the beginning. See BASS.

But that this may be the better understood, we here prefix the figure of the front of the *Harpsichord* with all its keys, clearly explained, with the notes and what keys to touch in order to sound them.

*See Plate annexed.*

It must be observed in this example, that the four notes above the treble staff, are called in *Alt*; and those below the bass staff are called *Double*; these notes are help'd by additional lines, which are also called *Ledger Lines*. See LEDGER LINE.

Besides the two Cleffs above mentioned, there is also another, called the *Tenor Cleff*, which is used when the *Bass* goes high, to avoid *Ledger Lines*; this Cleff is generally placed on any of the four lower lines, and sometimes on the fifth, and is always the middle *Clef* of your instrument.

It must be observed, that in the foregoing example of the *Gamut*, there are twenty-nines white keys, (which is the number contained in many *Harpsichords*, except those made here of late years; to which they add both above and below, some times to the number of thirty-seven.) There are also twenty black keys, somewhat shorter than the white ones, which are placed between them, and serve for Flats and Sharps ♭, and ♯, as the short key that is between A and G serves for both G ♯ and A ♭, the short key between A and B serves also for A ♯ and B ♭, &c. and so on for the rest.

If any note therefore has a Sharp before it, the inward or short key above it must be touched; and if there be a flat before it, the inward key below it; and so on with all the inward keys, which are flats to the plain keys above them, and sharp to those below them. See FLAT

Also observe, that between B and C, and between E and F, there are no inward keys as there are between the others, by reason they have an interval but of semi-tone between them.

As to the notes and characters in music, there are first the notes called the semi-breve, minim, crotchet, quaver, semi-quaver, and demi-semi-quaver, which see. Next are the characters, which are of sharp, flat, and natural: for their figures and their use in music, see CHARACTER. See also FLAT and SHARP, and NATURAL.

Next

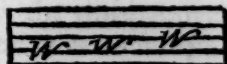




Next are the rests or pauses, being those used to denote silence, and are of different lengths; as the semi-breve-rest, minim-rest, crotchet-rest, quaver-rest, semi-quaver-rest, and demi-semi-quaver. See CHARACTER.

There are yet other characters used in music, such as directs, which are usually set at the end of a staff, to direct to the place of the first note of the next staff, as

See INDEX.



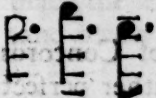
There are also two sorts of bars, viz. single and double; the first serves to divide the time according to its measure, whether common or triple. The double bars are set to divide the strains of songs or tunes.

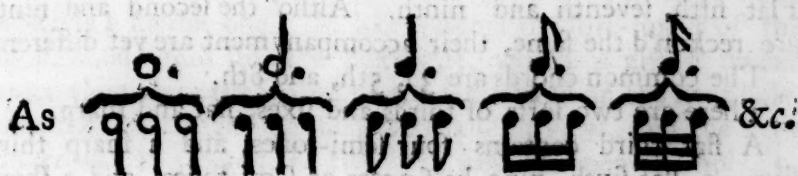


A Repeat which is thus :S: is used to signify that such a part of a tune must be play'd over again, from the note it is placed over. It is also signified thus :||:


Thus are all the notes and characters of music shewn at large, now it will be necessary to say something concerning the time, for which see TIME, COMMON and TRIPLE.

As the notes and characters cannot be alter'd in setting the time, but always remain the same in triple or common, in slow or quick; where sometimes the semi-breve is required to be equal to three minims, the minim to three crotchets, &c.

they make use of a dot or point  For the semi-breve naturally contains but two minims, but this point makes it equal to three, and so of the other notes.






In the next place the graces are to be treated of, which according to Mr Lambert are these,


First, a Shake, which is thus marked  explain'd.



Second,



Second, A Beat, thus , and explain'd thus .

Third, A Forefall, thus  explain'd.

Fourth, A Backfall, thus marked and explained .

Fifth, the plain note and shake thus marked  and thus explained. .

Sixth, The Turn, thus  And the Shake, turned thus .

It must be observed, that the shake is from the note above, and the beat from the note below, and that in fingering, the thumb is counted first, and so on to the little finger, which is the fifth.

Music consists of Concords, and Discords. See CONCORD:

Concords are either perfect or imperfect, perfect as 4th, 5th, and 8ve, and imperfect as 3d, and 6th. See FIFTH, OCTAVE, &c.

The discords are, the second, Tritone, or superfluous fourth. Flat fifth, seventh and ninth. Altho' the second and ninth are reckon'd the same, their accompaniment are yet different.

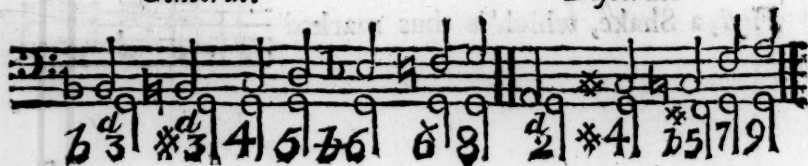
The common chords are 3d, 5th, and 8th.

There are two sorts of thirds and sixes, flat and sharp.

A flat third contains four semi-tones, and a sharp third five; a flat sixth, nine half notes or semi-tones, and a sharp one ten.

Concords.

Discords.



Com

Common chords are to be played on any note, wherein no figure is put, except when you play in a sharp key, the 3d and 7th above the key then naturally require a 6th; but if you play in a flat key, then a 6th is required to the second and seventh above the key, unless otherwise mark'd. See KEY.

All keys are either flat or sharp, not by what flats or sharps are set at the beginning of the tune, but by the third above the key. A  $\flat$ , set over any note, shews that it is to have a flat 3d; and a  $\sharp$ , a sharp one, if there be no figure with it.

I might have given my readers rules and examples for playing thorough bass and transposition, but that would be intruding too much into the Musicians province.

**HAUTBOY**, or **HOB-OY**, a sort of musical instrument of the wind kind, with a reed to blow or play withal.

The *Hoboy* is shaped much like the Flute, only that it spreads and widens towards the bottom. The treble is two foot long, the tenor goes a fifth lower when blown open.

It has only eight holes. The bass is five foot long, and has eleven holes.

The word is *French*, *Haut-bois*, *q. d.* *High wood*; and is given to this instrument because its tone is louder than that of the Violin.

It is played on much after the manner of the Flute, only 'tis sounded thro' a reed.

This instrument is thus held; place the left hand uppermost next your mouth, and the right hand below; and the contrary with left handed people: and there are eight holes on this instrument, two of which are under brass keys, nevertheless seven fingers will be sufficient to supply them; as for example,

Let the fore-finger of the left hand cover the first hole, the second on the second hole, and the third on the next hole, which is a double one. In like manner the fore-finger of the right hand must stop the next hole, which is also a double one; then place the second of the same hand on the next hole, then the third finger on the lowest hole in view, and the little finger will command the two brass keys to open one hole, or shut the other, which is always open. The double holes serve for semitones.

Thus all the holes of the pipe being stopp'd blow somewhat strong; and it will sound distinctly the note *C faut*, which is the lowest note on the Hautboy.

**HAUTCONTRE**, the Counter Tenor or Alt. See **TENOR**.




**HAUTDESSUS**, the first Treble. See **TREBLE**.

**HEAD**, as of a Lute, &c. is the place where the pins or pegs are screwed to slacken and stretch the strings. See **LUTE**, **CHORD**, **STRING**, **HARPSICHORD**, &c. **HEMI**,

HEMI, is a word seldom or never found but in composition with some other word, as Tone, &c. where it signifies half, *i. e.* where any word is preceded by *Hemi*, it is thereby diminished of its half, as Tone intimates a whole tone, but *Hemitone* is but half thereof, and is the same with what we call semi-tone.

HEMITUONO, is a name given by the *Italians* to one of the intervals of music, by us called a second of a semi-tone; of this there are two kinds, major and minor; the tone is supposed to contain nearly nine commas, which Musicians divide, and make one half contain five commas, and the other but four; that which contains five is the semi-tone major, and that which has but four is the semi-tone minor. See SECOND.




HEMIOLIA, otherwise SESQUIALTERAL, is a sort of proportion, wherein the larger number contains the smaller once, and a moiety remains as 3:2; 6:4, &c. See PROPORTION.

This name is more especially given to a species of Triple, wherein all the notes are black, as  or  the square one contains two times, and the lozenge but one, and two black ones with a tail, (called by us *Crotchets*) are required to make a time equal to what is expressed by the lozenge. 

This is called *Hemiola maggiore*, because in this the measure is beat slow. See MEASURE and CROCHET.

And if the note of the greatest value be a black lozenge, it is equal to two times, and our crotchet is half thereof; when this happens the measure is beat quick, and called *Hemiolia minore*.

But be these notes square or lozenge, 'tis not necessary to place any sign of triple time before them, the colour and figure of them enough distinguish it. And when these notes

come to be white,    'tis not necessary to put a mark to shew that the measure changes, and that it is in common time. See TRIPLE and PROPORTION.

HEMIOPE, or HEMIOPUS, a musical instrument of the wind kind, used among the ancients. See MUSIC and FLUTE.

It was a kind of Flute or Fistula, with only three holes. See FISTULA.

HEMITONE, in ancient music was what we call half a tone, or semi-tone. See TONE and SEMI-TONE.

HENNARMONICK. See ENHARMONICK.

HEPTACHORD, is a word compounded of the Greek *ἑπτά*, seven, and *χορδή*, cord or string. In



In this sense it was applied to the Lyre, when it had but seven strings, and is generally said of any instrument that hath but that number; one of the intervals is also call'd *Hep-tachord*, as containing such number of degrees between its extrems. See SEVENTH.

In the antient Poetry it signified versès that were sung or play'd on seven chords, *i. e.* on seven different notes or sounds, and probably on an instrument with seven strings. See LYRE.

HEXACHORD, in the antient music, a concord which the moderns call commonly a sixth. See CONCORD and SIXTH.

*Guido* divided his Scale by *Hexachords*, and there are seven contained in it, three by *B quadro*, two by *B natural*, and two *B molle*, and 'tis for this reason that he divided his scale into three columns, in which he disposed these *Hexachords*. See GAMUT.

The *Hexachord* is two-fold, greater and less.

The greater *Hexachord* or *Sixth*, is composed of two greater tones, and two less, and one greater semi-tone, which make five intervals.

The less *Hexachord* is of two greater tones, one lesser, and two greater semi-tones. See TONE, SEMITONE, and COMMA.

The proportion of the first is 3 : 5, and that of the other 5 : 8. See SIXTH.

HIGH, is sometimes used in the same sense with *loud*, in opposition to *low*, and sometimes in the same sense with *acute*, in contradiction to *grave*. See SOUND, GRAVITY, and ACUTENESS.

HILARODI, in the ancient music, were a sort of Poets among the *Greeks*, who went about singing little merry diverting poems or songs, tho' somewhat graver than *Ionic* pieces.

It is compounded of *ἡλάρος* joyful, and *ὤδην* singing or song; the piece which was sung by these people, was from them called *Hilarodia*.

They were dressed in white, and were crown'd with gold; at first they wore shoes, but afterwards assumed the *Crepida*, which was only a sole ty'd over the foot with straps. They did not sing alone, but had a little boy or girl to attend them, playing on some instrument. From the streets they were introduced into tragedy, as the *Magodi* were into Comedy.

They were afterwards called *Samodi* from *Samus*, a Poet, who excelled in this kind of verses.



**HOMOPHONI.** See **HOMOPHONOUS.**

**HOMOPHONOUS**, is said of two or more chords, strings, or voices, that are of the same pitch of tune, and signifies properly no more than that they are in unison.

**HORN**, a sort of musical instrument of the wind kind, chiefly used in hunting, to animate the hunters and the dogs, and to call the latter together.

The *Horn* may have all the extent of the Trumpet. See **TRUMPET**

The term was antiently *to wind a Horn*; all *Horns* being in those times compassed: But since straight *Horns* are come into fashion, they say, *blow a Horn*, or *sound a Horn*.

There are various lessons for the *Horn*, as the *Recheat*, double *Recheat*, royal *Recheat*, a running or farewell *Recheat*, &c.

The *Hebrews* made use of *Horns*, form'd of Rams *Horns*, to proclaim the Jubilee. Whence the name *Jubilee*.

The *French Horn*, called in *France* the *Corne de Chasse*, is bent into a Circle, and goes two or three times round, growing gradually bigger and wider towards the end, which in some *Horns* is nine or ten inches over.

To play on it, the first thing is to consider the thickness or thinness of the lips, and provide a mouth piece accordingly; if they are thick, a pretty broad mouth piece is required, but if thin, the piece must be something smaller.

**H Y M N**, a song or ode in honour of God; or a poem proper to be sung, composed in honour of some deity. See **SONG** and **ODE**.

The word comes from the Greek ὕμνος, *Hymn*, formed of ὕμν, *celebro*, *I celebrate*.

*Isidore* remarks, that *Hymn* is properly a song of joy, full of the praise of God, by which, according to him, it is distinguished from *Threna*, which is a mourning song, full of lamentations.

The *Hymns* or *Odes* of the ancients, generally consisted of three stanzas or couplets; the first is called *strophe*, the second *antistrophe*, and the last *epode*.

St *Hilary*, bishop of *Poitiers*, is said to have been the first who composed *Hymns* to be sung in churches; he was followed by St *Ambrose*; most of those in the *Roman* breviary were composed by *Prudentius*; they have been translated into *French* by the Messieurs of the *Port Royal*.

The *Te Deum* is commonly called an *Hymn*, though not in verse, as is the *Gloria in Excelsis*. In the *Greek* liturgy there are four kinds of *Hymns*, but then the word is not taken in the

the sense of a praise offered in verse, but simply of *laud* and *praise*; the angelic *Hymn*, or *Gloria in Excelsis* is the first, the *Trisagion* the second, the *Cherubic* the third, and the *Hymn of Victory and Triumph*, last.

**HYPATE** *Hypaton*, or *Principalis Principalum*, a name of one of the chords of the ancient *Greek* system, which answers to our B natural, of the lowest octave of the organ. See **SYSTEM**.

The ancients likewise gave the name *Hypaton* to the gravest or lowest of their five tetrachords. See **GENUS**, **SCALE**, and **TETRACHORD**.

**HYPATE Meson**, signifies the principal of the middle ones; a certain sound in the *Græcian* scale, answering to the *E si mi* of the second octave of ours, had this name given to it. See **SYSTEM**.

**HYPATOIDES**, are one of the kinds of sounds which *Bacchius* calls *spissi Gravissimi*. See **PARHYPATOIDES** and **LYCHANOIDES**.

**HYPATON Diatonos**. See **DIATONOS** and **SYSTEM**.

**HYPER**, *supra*, below. See **EPI**.

**HYPERBOLÆON**, *Excellentis*, *Exuperantis*, genitive of the *Greek* adjective *Hyperbolæos*. The upper or last tetrachord or fourth of the ancient system had this name, by reason of it's being high or shrill in respect of the other fourths; it was conjoint to another below it, called *Diezeugmenon*. See **DIEZEUGMENON** and **SYSTEM**. For *Trite*, *Paranete*, and *Nete Hyperbolæon*, see **TRITE**, **PARANETE**, and **NETE**.

**HYPEREOLIC**, is the name of one of the ancient *Greek* modes or tones, whose octave begun at B natural, and would have made a thirteenth mode, if it's octave could have been harmonically divided; *i. e.* by the fifth and fourth. (See **HARMONICAL DIVISION**.) But it's fifth was false, and upon this account it was struck off the list of authentic modes, the plagal whereof would have been the *Hyperphrygio*, then the fourteenth mode, had it's fourth form *Fut fa* been just. See **MODE**.

**HYPERLYDIO-Iastio-Dorio**, are names of several modes of the ancient music. See **MODE**, **TUONO**, and **MUSIC**.

**HYPO**, *infra*, below; this word when joined to the name of any interval or mode, &c. shews that it is lower than it was without, as *Hypo diapason* an octave lower, *Diapente* a fifth lower, *Diatessaron* a fourth, &c. See **DIAPASON**, **DIATESSARON**, **DIAPENTE**, &c.

This word is by the *Italians* often joined to the name of some of the modes, and shews that it is a plagal mode, that is, that it's lowest chord is a fourth lower than the final of it's authentic, as,

**HYPODORIO**, was the plagal of the doric mode, it's lowest chord was *A mi la*, it's final which divided it's octave arithmetically; *i. e.* the fourth below, was *D la re*; it's dominant *D la re*, or *F ut fa*; in plain song 'tis the second tone, it is transposed a fourth higher in *G re sol* by B flat. See **TONE**.

**HYPOEOLIC**, is the plagal of the *Eolic* mode, it's lowest chord is *E si mi*, it's final divides it's octave arithmetically is *A mi la*, it's dominant is either *A mi la*, or *C sol ut*, and is nearly our third tone.

**HYPOIONICO**, or *Iastio*, is the plagal of the *Ionic* mode; it's lowest chord is *G re sol*, it's final *C sol ut*, a fourth above, it's dominant *E si mi*, or *C sol ut*, and is nearly our fifth tone. See **TUONO**.

**HYPOLYDIO**, is the plagal of the *Lydian* mode; it's lowest chord is *C sol ut*, it's final a fourth higher, is *F ut fa*, and it's dominant is *A mi la*. See **LYDIAN**.

**HYPOMIXOLYDIAN**, is the plagal of the *Mixolydian* mode, whose lowest chord is *D la re*, it's final *G re sol*, a fourth above, it's dominant *G re sol*, or *B fa si*, and often *C sol ut*, it ends on *G re sol*. See **MODE**.

**HYPOPRHYGIAN**, is the plagal of the *Phrygian* mode; it's lowest chord is *B fa si* natural, it's final a fourth above is *E si mi*, it's dominant is *E si mi*, or *G re sol*, and sometimes *A mi la*, (especially in plain song) it ends on *E si mi*. See **MODE** and **TUONO**.

**HYPOPROSLAMBANOMENOS**, the name of the chord added by *Guido Aretine* below the *Proslambanomenos* of the *Græcian* scale. See **SYSTEM**.

**HYPORCHEMATICO** *Stylo*. See **MUSIC** and **STYLE**.

## I.

**J**AR, to disagree in sound, to be dissonant, or to go out of tune. See DISCORD.

**I**ASTIO, is a name given by *Aristoxenus* to one of the modes of the *Græcian* music, which is otherwise called the *Ionic* mode. See MODE and IONICO.

**J**IGG, a sort of brisk and lively air; also an airy kind of dance to a sprightly measure. See GIGA.

**IMITAZZIONE**, or *Imitation*, is a particular way of composition, wherein each part is made to imitate the other.

It is also where one part imitates the singing of another, either through the whole piece, which one of the kinds of fugues or canons, (See CANON) or only during some measures thereof, which is *simple Imitation*.

Sometimes the motion or figure of the notes is only imitated, and that often by a contrary motion, which makes what they call a *retrograde Imitation*, or *Imitazzione Cancherizante*.

*Imitation* differs from a fugue, says Mr *Brossard*, in regard in the former, the repetition must be a second, third, sixth, seventh or ninth, either above or below the first voice or guide; to which it may be added, that it may be at any interval; and differs properly from *fugue*, in that in *Imitation*, the intervals may not be precisely the same; whereas, were the repetition to an unison, fourth, fifth, or octave, and the intervals exactly the same in the *comes* and *guida*, it would be a fugue.

**IMMUTABILE** *Systema*. See SYSTEM.

**IMPERFETTO**, *imperfect*, is said of cadences, consonances, modes, times, or intervals. See each under it's proper article.

What we call *Imperfect* in modes, is when they do not ascend or descend, high or low enough, to take in the full compass of their octaves; an *Imperfect* interval, as third, fourth, &c. means an interval as well wanting a comma or some small matter of it's just quantity, as having as much above, though the latter is more properly called a *redundant*, and the former a *diminished* interval. For *Imperfect* time, see COMMON TIME, TRIPLE, and SESQUI.


**IMPLICATIO**. See USUS.

**INCONCERTO**. See CONCERTO and CONCERTANTE.



IN CORPO. See CANONE.

INCONSONANCY, a disagreeableness in a sound, a discordance.

INDEX, a little mark set at the end of each line of a tune, thus  to shew that the first note of the next line is in that place; 'tis often called *Mostra*.

INFINITO, *infinite*, is said of such canons or fugues that may be begun again and again, whence they are also called *perpetual fugues*. See FUGUE.

INFRA, *beneath*. See HYPO.

INGANNO, called by the *French tromperie*, *cheat*, a cadence is said to be in *Inganno* when, after having done every thing proper for ending it, instead of so doing, they place a mark of silence in the place of the final which the ear naturally expects, but is herein disappointed. See CADENCE.

INHARMONICAL *Relation*, is when some dissonant sound comes where the ear does not expect it, or is offended therewith, much the same as discord. See RELATION.

INITIALIS & *Pausa generalis*. See TEMPO, PROLATION, and PAUSE.

INNO, a hymn or spiritual song. See HYMN.

INPARTITO. See CANONE.

INSPEZZATO *Monochordo*. See SPISSUS.

INTENSIO, is the raising of a voice or sound from grave to acute, as *Remissio* is the contrary. See REMISSIO.

INTERVALLO, *Interval*, is the difference between two sounds in respect of acute and grave: or that imaginary space terminating by two sounds, differing in acuteness and gravity. See ACUTENESS and GRAVITY.

When two or more sounds are compared in this relation, they are either equal or unequal in the degree of tune; such as are equal are called unisons, with regard to each other, as having one and the same pitch of tune; the unequal ones being at a distance from each other, constitute what we call an *Interval* in music; which is properly a *distance of tune*, between two sounds.

*Intervals* are distinguished into *simple* and *compound*.

A *simple Interval*, is without parts or divisions.

A *compound one*, consists of several lesser *Intervals*.

Table of Intervals, simple and compound.

1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31	32	33	34	35

Simple

Double

Triple

Quadruple

{  
 Intervals.  
 } Compound  
 Intervals.

Those in the upper line mark the simple *Intervals*, the other three the compound ones, *i. e.* such as are either doubled, tripled, or quadrupled.

To reduce a compound *Interval* to a simple one, Mr. *Brofsard* gives us this rule; from the denominator thereof, says that author, take seven, and the cypher remaining, is the simple interval; as from a thirteenth take seven, there remains six, which shews the thirteenth to be the sixth doubled; again, from twenty six take seven three times, which are twenty one, and five remains, therefore, says he, the twenty sixth appears to be the fifth quadrupled.

But this distinction, into simple and compound, regards practice only, because there is really no such thing as a least *Interval*. Besides by a simple *Interval*, here is not meant the least practised, but such as tho' it were equal to two or more lesser, which are in use; yet when we would make a sound move so far up and down, we always pass immediately from one of it's terms to the other.

What is meant by a compound *Interval*, then will be very plain; it is such whose terms are in practice, taken either in immediate succession, or such where the sound is made to rise and fall from the one to the other, by touching some intermediate degrees; so that the whole becomes a composition of all the *Intervals* from one extream to the other.

What we now call a simple *Interval*, the antients called *Diafsem*; and our compound one they called *System*. Each of these have differences; even of the simple, there are some greater and some lesser, but they are always discord; but of the compound or system, some are concord, and others discord. Unisons 'tis plain, cannot possibly have any variety; for when there is no difference, as in unisonance, which flows from a relation of equality, 'tis evident there can be no distinction: Unisons therefore are often called concords, (tho' they may not properly be so called.) But an *Interval* depending on a difference of tune, or a relation of inequality, admits of variety; and so the terms of every *Interval*, accord-

ing

ing to their particular Relation or difference, make either concord or discord. See CONCORD and DISCORD.

Some indeed, have restrained the word concord to *Interval*, making it include a difference of tune : *Intervals*, 'tis plain, may differ in magnitude, and there may be an infinite variety, according to the possible degrees of tune ; for there is no difference so great or so little, but a greater or lesser may possibly be conceived ; 'tis true, with regard to practice, there are limits which are the greatest and least *Intervals* our ears can judge of, and which may actually be produced by voice or instrument.

The degrees of tune are proportional to the number of vibrations of the sonorous body, in a given time ; or the velocity of their courses and recourses. Now these differences in tune constitute, as has been already said, the *Intervals* in music ; these therefore must be greater or lesser, as the differences are ; and 'tis the quantity of these, which is the subject of the mathematical part of music.

These *Intervals* are measured, not in the simple differences or arithmetical ratios of the numbers expressing their vibrations or lengths, but in their geometric ratios. So that the same *Interval* depends upon the same geometric ratios, and *vice versa* ; it is however to be observed, that in comparing the equality of the *Intervals*, the ratios expressing them, must be all of one species, otherwise this absurdity would follow, that the same two sounds may make different *Intervals*.

To describe the particular methods of measuring the inequality of *Intervals* would be too tedious : This one rule may be observed, that to determine in general, which of two or more *Intervals* is greatest ; take all the ratios as proper fractions, and the least fraction will be the greatest *Interval*.

The ancients were extremely divided about the measuring of *Intervals*. *Pythagoras* and his followers measured them by the ratios of numbers. They supposed the differences of gravity and acuteness to depend on the different velocities of the motions that cause sound ; and thought therefore, that they could only be accurately measured by the ratios of those velocities ; which ratios were first investigated by *Pythagoras*, on occasion of his passing by a smith's shop, and observing a concord between the sound of the hammers striking on the anvil. *Aristoxenus* opposed this : He thought reason and mathematics had nothing to do in the case, and that sense was the only judge in the dispute ; the other being too subtle to be of any use. He therefore determined the octave, fifth, and fourth, which are the most simple concords, by the ear ; and by



by the difference of the fourth and fifth, he found out the tone, which he settled as an *Interval* the ear could judge of, he measured every *Interval* by various additions and subtractions, made of those mentioned one with another.

*Ptolemy* keeps a middle way between the two; he finds fault with one for despising reason, and with the other for excluding sense; and shews how these two might mutually assist each other in this matter. See **TONE** and **TUNE**.

*Aristoxenus* says there are two principal differences in *Intervals*, the first is that of magnitude, and the other as being concord and discord; for, *says he*, every concord differs in magnitude from every discord; which may be interpreted, that every *Interval* is of a different compass or extent from another. As concords and discords, *Intervals* have many differences, but of these, *says he*, magnitude is the principal. But *Euclid* reckons five differences of *Intervals*, first in magnitude; second in kind; third, in being either concord or discord; fourth, in being simple or compounded; and lastly, rational or irrational. First then, *Intervals* differ in magnitude, in which respect some are called minor, such as *ditonus*, *triemitonium*, *tonus*, *hemitonium* and *diesis*; others major, as *diateffaron*, *diapente*, and *diapason*. In the genus or kind *Intervals* differ, as being either *diatonic*, *chromatic*, or *enharmonic*, *i. e.* divided as each of these require. As concords and discords they differ, the concords are *diateffaron*, *diapente*, *diapason*, and the like; and all *Intervals* less than a fourth or *diateffaron*, are dissonant, as well as those situated between the concords. And lastly, they differ as to rational and irrational; rational *Intervals* are such as we can distinguish by cyphers, as the *tone*, *hemitonium*, *ditonus*, *tritone*, &c. The irrational, are such whose magnitudes vary in an irrational manner, *i. e.* so that we cannot fix a certain proportion between their two extremes in numbers.

**INTRADA**, an *entry*, much the same as *prelude*, or *overture*. See **PRELUDE** and **OVERTURE**.

**IONIC Mode**, a light and airy sort of soft and melting strains. See **MODE**.

The lowest chord of this mode is *C sol ut*; it's final the same; it's dominant, which divides it's octave harmonically, (*i. e.* the fifth below,) is *G re sol*, it ends on *C sol ut*; 'tis nearly our fifth tone, and is by some accounted the first natural mode, 'tis often transposed a fourth higher in *F ut fa*, by B flat.

**IRREGOLARE**, *irregular*, or not according to the common and accepted rules. Modes are called *irregular* when



their compass or extent is too great, *i. e.* when they run many degrees both above and below their octaves, or have some other *Irregularities* : and a cadence is said to be *irregular* when it does not end upon one of the essential chords of the mode, in which the piece is composed.

ISTESSO, or L'ISTESSO, *the same* ; as, *far l'istesso*—*do the same thing* ; *cantar l'istesso*,—*sing the same* ; *istesso suono*,—*the same sound*, &c.

JULE, a kind of hymn sung by the *Greeks*, and after them by the *Romans* in the time of their harvest, in honour of *Ceres* and *Bacchus* ; in order to render those deities propitious.

The word is derived from the *Greek*  $\alpha\lambda\alpha$ , or  $\iota\sigma\alpha$ , a *sheaf* ; this hymn was sometimes called the *Demitrule* or *Demitriule*, *i. e.* the *Jule of Ceres*.

## K.

**K E Y**, a certain fundamental note or tone, to which the whole piece, be it Concerto, Sonata, Cantata. &c. is accommodated, and with which it usually begins, but always ends.

To get an idea of the use of the *Key*, it may be observed, that as in oration there is a subject, *viz.* some principal person or thing, to which the discourse is referr'd, and which is always kept in view, that nothing unnatural or foreign to the subject may be brought in; so in every regular piece of music, there is one sound, *viz.* the *Key*, which regulates all the rest; the piece begins and ends in this; and this is as it were the musical subject, to which a regard must be had in all the other sounds of the piece.

Again, as in oration there are several distinct articles which refer to different subjects, yet so as they may have a visible connection with the principal subject, which regulates and influences the whole; so in music, there may be various subaltern subjects, that is, various *Keys*, to which the different parts of the piece may belong; but then they must be all under the influence of the first and principal *Key*, and have a connection with it.

Now to give a more distinct notion of the *Key*, we must observe, that the octave contains in it the whole principles of music, both with respect to consonance, or harmony, and succession or melody; and that if the scale be continued to a double octave, there will in that case be seven different orders of the degrees of an octave, proceeding from the seven different letters, with which the terms of the scale are marked. Any given sound therefore, *i. e.* a sound of any determinate pitch of tune, may be made the *Key* of the piece, by applying to it the seven natural notes, arising from the division of an octave, and repeating the octave above and below at pleasure. The given note is applied as the principal note or *Key* of the piece, by making frequent closes or cadences upon it; and in the progress of the melody, no other than those seven natural sounds can be admitted, while the piece continues in that *Key*; every other sound being foreign to the fundamental or *Key*: For instance, suppose a song begun on any sound, and carried upwards and downwards by degrees, and harmonical distances, so as never to touch any sounds but what are referable to that first as a fundamental,

*i. e.* are the true sounds of the natural scale proceeding from the fundamental; and let the melody be so conducted thro' those natural sounds, as to close and terminate in the fundamental, or any of its octaves above or below, that note is called the *Key* of the melody, because it governs all the rest, limiting them so far, as that they must be, to it, in relation of the seven essential sounds of an octave; and when any other is brought in, 'tis called going out of the *Key*; from which this way of speaking, *viz.* a song continuing or going out of the *Key*, it may be observed, that the whole octave with all its natural sounds, come under the idea of a *Key*, tho' the fundamental or principal sound is in a more particular manner so call'd; in which last sense of the word *Key* (*viz.* where it is applied to one fundamental) another sound is said to be out of the *Key*, when it has not the relation to that fundamental, of any of the natural sounds belonging to the concinnous division of the octave.

Here too, it must be added with respect to the two different divisions of the octave; that a sound may belong to the same *Key*, *i. e.* have a just musical relation to the same fundamental in the one kind of division, and be out of the *Key* in respect of the other. Now a piece of music may be carried through several *Keys*; *i. e.* it may begin in any one *Key*, and be led out of that into another, by introducing some sound foreign to the first, and so on to another; but a regular piece of music must not only return to the first *Key*, but those *Keys* too must have a particular connection with the first. It may be added, that those other *Keys* must be some of the natural sounds of the principal *Key*, tho' not any of them at pleasure.

As to the distinctions, we have already observ'd, that to constitute any given note or sound, a *Key*, or fundamental, it must have the seven essential, or natural sounds added to it, out of which, or their octaves, all those of the piece must be taken, while it keeps within the *Key*; *i. e.* within the government of that fundamental.

'Tis evident therefore, that there are but two different species of *Keys*, which arise according as we join the greater or lesser third, these being always accompanied with the sixth and seventh of the same species, the third greater: for instance, with the sixth and seventh greater, and the third lesser with sixth and seventh of the same species, that is lesser. And this distinction is express'd, under the name of a sharp *Key*, which is that with the third greater, &c. and the flat *Key*, with the third lesser, &c. whence 'tis plain, that how many different closes soever there be in a piece, there can be but two *Keys*, if we consider the essential difference of *Keys*; every *Key* being  
either

either flat or sharp, and every sharp *Key* being the same as to melody, as well as a flat one. It must be observed however, that in common practice, the *Keys* are said to be different, where nothing is considered but the different pitch or tune of the sound on which the different closes are made. In which sense the same piece is said to be in a different *Key*, according as it begun in different degrees of tune.

To prevent any confusion which might arise from using the same word in different senses, Mr *Malcolm* proposes the word *Mode* to be substituted instead of the word *Key*, in the former sense; that is, where it expresses the melodious constitutions of the octave, as it consists of seven essential or natural sounds, besides the fundamental; and in regard there are two species of it, he proposes, that with the greater third be called the greater *Mode*, and that with the lesser third the less *Mode*, appropriating the word *Key* to those notes of the piece on which the cadence is made; all of which may be called different *Keys*, in respect of their different degrees of tune.

To distinguish then accurately between a *Mode* and a *Key*, he gives us this definition, *viz.* An octave, with all its natural and essential degrees is a *Mode*, with respect to the constitution or manner of dividing it; but with respect to its place in the scale of music, *i. e.* the degrees or pitch of tune, it is a *Key*. Tho' that name is peculiarly applied to the fundamental: Whence it follows, that the same *Mode* may be with different *Keys*, *i. e.* an octave of sounds may be raised in the same order and kind of degrees, which makes the same *Mode*, and yet be begun higher or lower, that is, be taken at different degrees of tune, with respect to the whole, which makes different *Keys*, and *vice versa*, that the same *Key* may be with different *Modees*, *i. e.* the extreams of two octaves may be in the same degree of tune; and the division of them be different. See MODULATION, HARMONY, MELODY, and CLEFF.

KEYS also signify those little pieces in the fore part of an Organ, Spinnet, or Harpsichord, by means whereof the jacks play, so as to strike the strings of the instrument; and wind is given to the pipes by raising and sinking the sucker of the sound board. They are in number twenty-eight, or twenty-nine. In large organs there are several sets of the *Keys*, some to play the secondary Organ, some for the main body, some for the Trumpet, and some for the echoing Trumpet, &c. in some there are but a part that play, and the rest for ornament. There are twenty flits in the large *Keys*, which make half notes. Mr *Baljouski* of *Douliez* pretends to have invented a new kind of *Keys* vastly preferable to the common ones, with



with which, he says, he can express sounds which follow each other in a continual geometrical proportion, and so can furnish all the sounds in music, and by consequence all the imaginary intervals and accords; whereas the common *Keys* do but furnish some of them.

**KROUSTA**, a term intirely *Greek*. See **STROMENTO**.

**KYRIE**, (sometimes writ by the *Italians Chirie*) the vocative case of a *Greek* word, signifying *Lord*. Most Masses begin with this word; sometimes 'tis used for a piece of music, as we find, *a fine Kyrie, a Kyrie well composed, &c.* See **MESSA**.

## L.

**L**A, is a syllable, by which *Guido* denominated the last sound in each Hexachord, if it begins in C it answers to our A, if in G to E; if in F to D; when it is A in our scale, it marks the *Proslambanomenos* of the first octave, the *Mese* of the second, and *Nete Hyperbolæon* of the third octave of the ancient system. See SYSTEM, PROSLAMBANOMENOS, &c.

**L'ACHRIMOSO**, or **LAGRIMOSO**, signifies, in a *wailing plaintive manner*. See **LANGUIDO**.

**LAMENTATIONE**, signifies to play or sing in a lamenting mournful manner, and therefore pretty flow. See **LARGO**, **GRAVE**, and **ADAGIO**.

**LANGUENTE**, *languishing* and *soft*.

**LANGUIDO**, the same as *Languente*.

**LARGE**, the greatest measure of musical quantity; one *Large* containing two longs, one long two breves, and one breve two semi-breves; and so on in duple proportion. See **CHARACTER**.

**LARGETTO**, signifies a movement something flow, yet a little quicker than *largo*. See **LARGO**.

**LARGO**, a slow movement, *i. e.* one degree quicker than grave, and two than adagio. See **ADAGIO**, **GRAVE**, and **TARDO**.

**LAUDA** *Syon Salvatorem*. See **SEQUENZA**.

**LEDGER LINE**, is that which, when the ascending and descending notes run very high or very low, is added to the staff of five lines; there are sometimes many of these lines both above and below the staff, to the number of four or five.

**LEERA Viola**, a kind of musical instrument of the string kind. See **LYRE**.



**LEGABILI**. See **NOTA**.

**LEGATA**. See **NOTA** and **SYNCOPE**.

**LEGATO** or **OBLIGATO**. See **OBLIGATO**.

**LEGATO Contrapunto**. See **COUNTERPOINT** and **SYNCOPE**.

**LEGATO**, confined or constrained by certain rules for some design, thus they say, *canone Legato*, &c. See **CANONE**.


*Note* **LEGATO**, is when this , or this  mark is found over or under the heads of them; this is what we call *tying* them, and is done when they are properly but one note,  
but

but obliged to be separated into two, because half is found at the end of one bar, and the other half in the beginning of the following; or because these two halves are in different parts of the measure; this is also called *syncope*. See *SYNCOPE*.

Notes of different pitches of tune are frequently tyed together, when there are many for the pronounciation of one syllable, which is likewise called *prolation*. See *PROLATION*.


**LEGATURA**, a tying or binding together; the *Italians* often called syncopes *Legature*, because they are made by the *Legature* of many notes; but there is another sort of *Legature* for breves, when there are many on different lines or spaces, which are to be sung to one syllable. See *SYNCOPE*.

It must here be observed, the breves alone are capable of this species of *Legature*, by reason their figure only will admit of being placed so close together, as to seem one character

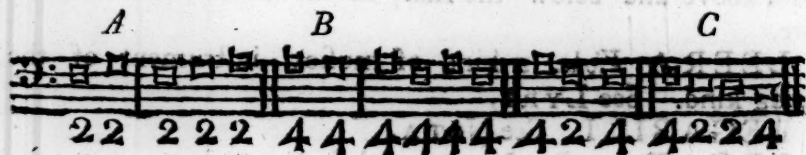
only, tho' placed on different degrees thus  unless there be occasion to place a semi-circle either above or below them, to shew that they are tyed.


This *Legature* regards common time only.

These breves must again be considered as simple, a having a tail, and as being of different colours.

First then, if they be simple  and ascend, they con-

tain their natural quantity, *i. e.* each two semi-breves, A. But if descending, they contain four, if only two follow one another, B. If there are three or four following ones, the first and last contains each four semi-breves, and the middle ones but two, C.



Secondly, if they have tails , and the tail be turned

upwards, the breves contain only one measure, as well ascending as descending. But if it be marked downward, the breve then contains it's natural quantity.

This species of *Legature* was invented only by reason the minim being round, could not be used therein, and the semi-circle was not at that time in use,

It may be here remarked, that ordinarily the first breve alone of every *Legature* has a tail, and that commonly placed on the left side.

*Lastly*, If they be of different colours, *i. e.* if the first be white or open in the middle, and the second black, the first contains a semi-breve, and the second a pointed minim.



These are the principal *Legatures*, besides which there are many others, for which see *NOTA*.

**LEGERMENT**, *lightly, gently, with care and ease.*

**LEGGIARDO**, or **LEGGIARDAMENTE**, *gayly, lively, brisk.* See **ALLEGRO**.

**LENTE**, or **LENTEMENTE**, signifies a slow movement, much the same as *largo*. See **LARGO**.

**LENTO**, the same as *lente*.

*Tres* **LENTEMENT**, signifies, *very slow*, or a movement that is between grave and largo.

**LEPSIS**. See **USUS**.

**LEVARE** *Antiphonam*, is to begin or open the first note of an anthem.

**LEUTO**, a musical instrument of the string kind. See **LUTE**.

**LIBERO**, *free, unconfined*, the same with *sciolto*, and contrary to *legato*. See **LEGATO** and **SCIOLTO**.

**LICHANOS**, rather **LYCHANOS**, which see.

**LIDIAN**. See **LYDIAN**.

**LIGATURA**, more properly **LEGATURA**. See **LEGATURA**.

**LINEA**, *Line*, is the name of those strokes drawn horizontally on a piece of paper, on and between which, the characters and notes of music are disposed; their number is commonly five, when another is added for one, two, or more notes, it is called a *Ledger Line*. See **LEDGER**. Some say that it is to *Guido Aretine* we owe their invention; they are very commodious, and greatly assist the imagination in distinguishing low notes from high ones. Upon their first introduction only the *Lines* were used, and the spaces were then unregarded.

**LIRA**. See **LYRE**.


**LITANIA**, the litany of the church. See **MESSA**.

**LITTUUS**, is a staff used by the *Augurs*, in the form of a crozier; We frequently see it on medals, with the



other pontifical instruments. *Aulus Gellius* says it was bigger in the place where it was crooked, than elsewhere; some derive the word from the *Greek*, λίσσος, something that makes a shrill or acute sound, which was the property of this instrument.

LOCRICO, or LOCRENSE, is one of the ancient tones or modes, which *Gaudentius* the Philosopher, according to *Zarlin*, called *Commune* or *Hypodorio*. See *HYPODORIC* and *TUONO*.

LONG A, or LONG, a character of music,  contain-  
ing four semi-breves, in common time, and consequently eight minims; unless tyed to a breve, for it's content in such case, see *LEGATURE*.

The *Long* is usually equal to two breves. See *CHARACTER*.

LUTE, a musical instrument with strings. It had anciently but five rows of strings, but in course of time, four, five, or six more have been added.

The *Lute* consists of four parts, *viz.* the table, the body or belly, which has nine or ten sides, the neck, which has nine or ten stops or divisions marked with strings, and the head or cross, where the screws for raising and lowering the strings to a proper pitch of tune, are fixed. In the middle of the table, there is a rose or passage for the sound. There is also a bridge that the strings are fastened to, and a piece of ivory between the head and the neck, to which the other extremities of the strings are fitted. In playing, the strings are struck with the right hand, and with the left the stops are pressed.

We call the temperament of the *Lute* the proper alteration that is to be made in the intervals, both with regard to consonance and dissonance, in order to render them more perfect on this instrument.

Some derive the word from the *German* *Laute*, which signifies the same thing, or from *Lauten sonare*, to sound; *Scaliger* and *Bochart* derive it from the *Arabic* *Allaud*.

The *Lutes* of *Boulogne* are esteemed the best, on account of the wood, which is said to have an uncommon disposition for producing a sweet sound.

LYCHANOIDES, is the middle sound of those which *Bacchius* and others call *Spissi*. See *SPISSUS*.

LYCHANOS *Hypaton*, a *Greek* term, which signifies that of the principal notes, which is struck with the fore finger: it was the fourth chord of the *Lyre*, and answers to the *D la re*, of the sound octave of the modern system. See *LYRE* and *SYSTEM*.

LYCHANOS *Meson*, that of the middle notes that is struck with the fore finger: it was the seventh chord of the *Lyre*,  
and

and answers to the *G re sol* of the second octave of the Organ  
See SYSTEM and LYRE.

LYDIAN *Mode*, a doleful and lamenting sort of music, the descant being in slow time. See DESCANT and MODE, or TUONO.

The lowest chord of this mode was *F ut fa*, it's dominant which divided it's octave harmonically, was *C sol ut*, and it's final *F ut fa*; 'tis our sixth tone: tho' *Alypius* reckons the *Lydian* the first mode.

LYRA *Viol*, a musical instrument of the stringed kind; thence comes the expression of playing the *Leera way*, corruptly for *Lyra way*. See LYRE.

LYRE, the same with *Cythara*, a *Harp*; a stringed instrument much used among the ancients, said to have been invented by *Mercury*, on occasion of his finding a dead shell fish (by the *Greeks* called *Chelone*, and by the *Latins* *Testudo*) left on the shore after an inundation of the river *Nile*; of the shell whereof he formed the *Lyre*, mounting it with seven strings, as *Lucian* says, and adding a jugum to it, to stretch and slacken them.

*Boëtius* relates the opinion of some, who say that *Mercury's* *Lyre* had but four strings, in imitation of the mundane music of the four elements. *Diodorus Siculus* says it had but three, in imitation of the three seasons of the year, which were all the *Greeks* counted, spring, summer, and winter. *Nicomachus*, *Horace*, *Lucian*, and many other ancient authors, make it have seven strings, in imitation of the seven planets. This three, four, or seven stringed instrument *Mercury* gave to *Orpheus*, (says *Nicomachus*) who being torn to pieces by the *Bacchanals*, the *Lyre* was hung up by the *Lesbians* in *Apollo's* temple. Others again, says that author, refer it's invention to *Cadmus Agenor's* son. Others say that *Pythagoras* found it in some temple in *Egypt*, and added an eighth string. *Nicomachus* again says, when *Orpheus* was killed, his *Lyre* was cast into the sea, and thrown up at *Antissa*, a city of *Lesbos*, where the fishers finding it, gave it to *Tespander*, who carried it into *Egypt* and called himself the inventor.

Mr *Barnes*, in his *Prolegomena* to his edition of *Anacreon*, has an enquiry into the antiquity and structure of the *Lyre*; of which he makes *Fubal* the first inventor.

For the several changes that this instrument underwent by the addition of new strings, he observes, that according to *Diodorus*, it had originally but three strings, whence it was called *tricordos*. Afterwards it had seven, as appears from *Homer*, *Pindar*, *Horace*, *Virgil*, &c.

*Festus Avienus* gives the *Lyre* of *Orpheus* nine strings; *David* mentions an instrument of that sort, strung with ten strings, in *Psalterio decce chordo*; *Timotheus* of *Milefus*, added four to the old seven, which made eleven. *Jesephus*, in his *Jewish Antiquities*, makes mention of one with twelve strings, which afterwards were encreased to eighteen. *Anacreon* himself says, p. 253 of *Barnes's* Edition, *Canto viginti totis chordis*. As for the modern *Lyre*, or *Welch Harp*, consisting of forty strings, 'tis sufficiently known.

When the *Lyre* had seven strings, they were thus denominated according to *Boëtius*; the first, says he, was called *Hypaton*, *q. d. major* or *honorabilior*; the second, *Parhypate*, as being next to *Hypate*; the third, *Lychanos*, because struck with the fore finger; the fourth, *Mese*, by reason of it's seat in the middle; the fifth, *Paramese*, as being next to the *Mese*; the sixth, *Paranete*, from it's situation next to the last called *Neate*, or *Nete*, *q. d. inferior*: In the compass of these seven sounds, were comprehended two fourths, called *conjoint fourths*, because the same sound *Mese* was the lowest chord of one, and the highest of the other.

When the number encreased to eight they stood the same, only that one inserted by *Samius Lychaon*, between *Paramese* and *Paranete*, called *Trite*. See *TRITE*.

These seven strings were tuned diatonically. See *DIA-TONIC*.

As the seven sounds above made two conjoint fourths, these eight made two disjoint, for from *Hypate* to *Mese* was one, and from *Paramese* to *Nete* the other; so that between *Mese* and *Paramese* there was a tone major, called by *Bacchius* the *diezeutic* tone, because it disjoined those fourths.

*Prophraustus* added a ninth chord below *Hypate*, and called it *Hyper hypate*; *Estiachus* added a tenth below this, and *Timotheus* the eleventh; in this state of the *Lyre*, the names of it's chords were these. *Hypate Hypaton*, *Parhypate Hypaton*, *Lychanos Hypaton*, *Hypate Meseon*, *Parhypate Meseon*, *Lychanos Meseon*, *Mese*, *Paramese*, *Trite Diezeugmenon*, *Paranete Diezeugmenon*, and *Nete Diezeugmenon*. From *Hypate Hypaton* to *Hypate Meseon*, and from *Hypate Meseon* to *Mese*, were two conjoint fourths; and from *Paramese* to *Nete Diezeugmenon*, a disjoint one, that is, separated from the others by the *diezeutic* tone, between *Mese* and *Paramese*. See *CONJOINT* and *DIEZEUTIC*.

But that the *Mese* should be situated nearer the middle, and not rise so close to *Nete*, another fourth was added, called the *Hyperbolæon tetrachord* above *Nete Diezeugmenon*, viz. *Trite Hyperbolæon*, *Paranete Hyperbolæon*, and *Nete Hyperbolæon*, which



which made two conjoint fourths from *Paramese*; these two notwithstanding, were called disjoint from the other, by reason of the above-mentioned *diezeugtic* tone.

This was not enough, for still there was seven sounds above and but six below *Mese*; to remedy which, they added one below *Hypate Hypaton*, and called it *Proslambanomenos*, it was a tone major below it, and made an octave to *Mese*, so that it's chords then stood in the following order.

*The names of the chords of the ancient Lyre:*

- 1 *Proslambanomenos.*
- 2 : 1 *Hypate Hypaton.*
- 3 : 2 *Parhypate Hypaton.*
- 4 : 3 *Lychanos Hypaton.*
- 5 : 1 : 4 *Hypate Mese.*
- 2 *Parhypate Mese.*
- 3 *Lychanos Mese.*
- 1 : 4 *Mese.*
- 2 : 1 *Paramese.*
- 3 : 2 *Trite Diezeugmenon.*
- 4 : 3 *Paranete Diezeugmenon.*
- 5 : 1 : 4 *Nete Diezeugmenon.*
- 2 *Trite Hyperbolæon.*
- 3 *Paranete Hyperbolæon.*
- 4 *Nete Hyperbolæon.*

From *Proslambanomenos* to *Hypate Mese* was a fifth; from that to *Mese* a fourth; from *Mese* to *Paramese* a tone major; from *Mese* to *Nete Diezeugmenon*, a fifth; and from thence to *Nete Hyperbolæon*, a fourth; and from *Proslambanomenos* to *Mese* was a single octave; to *Nete Hyperbolæon* a double one. See each of these names under it's proper article, *PROSLAMBANOMENOS*, *OCTAVE*, *FOURTH*, *FIFTH*, &c.

From the *Lyre*, which all agree to have been the first instrument of the string kind in *Greece*, arose an infinite number of others, differing in shape and number of strings, as the *Psalterion*, *Trigon*, *Sambuca*, *Pectris*, *Magadis*, *Barbiton*, *Tektudo*, (the two last are used promiscuously by *Horace*, with *Cythara* and *Lyra*) *Epigonium*, *Simmicium*, and *Pandoron*, which were all struck with the hand or a plectrum, or a little iron rod.

We have no satisfactory account of their shape, structure, or number of strings; their bare names only, have been by the ancients transmitted to us.

We find indeed numbers of instruments on old medals, but whether they are any of these, we cannot find out.

The *Lyre* among poets, painters, statuaries, carvers, engravers, &c. is attributed to *Apollo* and the *Muses*.



## M

**MADRIGAL**, is a little piece of poetry, the verses whereof are free and easy, usually unequal ; it borders on a sonet and an epigram, but has not the briskness of the one or the poignancy of the other ; but the thoughts therein are easy and agreeable. Several composers have made fine pieces of music to this sort of verses, even from one to eight parts, the style whereof the *Italians* call *Stylo Madrigalesco*. See **STYLE**.

**MADRIGALES CO** *Stylo*. See **STYLE**.

**MAESTOSO**, or *Maestoso*, intimates to play with grandeur, and consequently slow, but yet with strength and firmness.

**MAESTRO** *di Capella*, a master of music. See **CAPPELLA**.

**MAGADE**, or *Magas*, the name of a musical instrument used among the ancients.

There were two kinds of *Magades* : one a stringed instrument ; the invention whereof is, by some, ascribed to *Sappho* ; by others, to the *Lydians* ; and by others, to *Timotheus Milesus*. The other was a kind of Flute which at the same time yielded very high and very low sounds ; the former was improved by *Timotheus*, who is said to have been impeached of a crime, for that by encreasing the number of chords, he spoiled and discredited the ancient music. See **FLUTE**, **FISTULA** and **LYRE**. *Magas* is also the bridge of any instrument.

**MAGGIORE**, *Major*, *greater*, as a third major means a greater or sharp third. See **THIRD**.

**MAJOR** and *Minor*, are spoken of imperfect concords, which differ from each other by a semi-tone minor. See **CONCORD**, **MINOR** and **SEMITONE**.

**MANICHORD**, a musical instrument in the form of a Spinnet. See **SPINET** and **CLARICHORD**.

It's strings, like those of the Clarichord, are covered with little pieces of cloth, to deaden the sound as well as soften it ; whence it is called the dumb Spinnet ; and is much used in nunneries, by reason the nuns who learn, may play without disturbing the silence of their gloomy cells.

*Du Cange* derives the word from monochord, from a supposition that this instrument had but one string ; but he is much mistaken, it has fifty or more.


**MANNER**, a particular way of singing or playing ;  
which

which is often expessed by saying he has a good or pretty *Manner*.

MANIERA *Distendente, Quieta, & Restrigente*. See MUTATION.

MANO *Harmonica*. See HAND.

MASCHARADA, a *Masquerade*; this word is applied also to music composed for the gestures of pantomimes, buffoons, mimics, and such grotesque characters. See MUSIC.

MASSIMA is a note or character made in a long square with a tail to it thus ; it contains eight semibreves in common time.

This character is disused in the modern music, for they have found other ways to separate the bars, and to mark the length of notes. See POINT, NOTE of *Augmentation*, &c.

MASSINO *Systema*. See SYSTEM.

MASTER Note, the measure note or key. See MEASURE, KEY, DOMINANT, CLEFF.

MAXIMA. See MASSIMA, MODO and TEMPO.

MEAN *Proportion*, is the second of any three proportions; but in music *Mean* is more properly said of the tenor or middle parts, as being the *Mean* between the treble which is the high extream, and the bass or low one. See TREBLE, TENOR and BASS.

MEASURE, is the interval or space of time, which the person, who regulates the time, takes between the raising and letting fall his hand, in order to conduct the movement, sometimes quicker and sometimes slower, according to the music or subject that is to be sung or played. See TIME.

The ordinary common *Measure* is a second or sixtieth part of a minute, which is nearly the space between the beats of the pulse and the heart; the systole or contraction answering to the elevation of the hand, and it's diastole or dilation to the letting it fall.

The *Measure* usually takes up the space that a pendulum of two foot and a half long imployes in making a swing or vibration. See VIBRATION.

The *Measure* is regulated according to the different qualities or value of the notes of the piece; by which the time that each note is to take up is expressed. Semibreves, for instance, hold one rise, and one fall, and that is called the whole *Measure*: The minim one rise or one fall; a crotchet half a rise or half a fall, there being four crotchets in a full *Measure*. See NOTE, SEMIBREVE, MINIM, &c.

This regards common or binary *Measure*, wherein the rise and fall of the hand are equal.

*Ternary*

*Ternary* or triple *Measure* is that wherein the fall is double the rise, or *è contra*; or where two minims are played during a rise and but one in a fall; and *vice versa*; to this purpose the number three, or  $\frac{3}{8}$  &c. are placed at the beginning of the lines when the *Measure* is intended to be triple, and a semicircle C when it is to be common. For a farther and clearer explanation hereof, see TIME, TRIPLE, PROLATION, POINT, &c.

The rise and falling of the hand the Greeks call *αρισ*; and *θεσις*; St *Augustin* calls it *plausus*, and the Spaniards *compafs*.

MEDIA. See MESE and SYSTEM.

MEDIANTE, the median of a mode, is that chord which is a third higher than the final, or that divides the fifth of every authentic mode into two thirds. See MODE and THIRD.

MEDIARUM *Extenta*. See LYCHANOS MESON.

MEDIARUM *Principalis*. See HYPATE MESON.

MEDIARUM *Sub principalis*. See PARHYPATE MESON and SYSTEM.

PROP MEDIA. See PARAMESE and SYSTEM.

MEDIUS *Harmonicus*. See MEAN and TRIAS.

MELISMATICO *Stylo*. See STYLE.

MELODY, is the agreeable effect of different sounds ranged and disposed in succession; so that *Melody* is the effect only of a single voice or instrument, by which it is distinguished from harmony, though in common speech these two are frequently confounded.

Harmony is the result of the union of two or more concurring musical sounds, heard in consonance, *i. e.* at one and the same time; so that this is the effect of two parts at least; as therefore a continual succession of musical sounds produce *Melody*, so does a continued combination of those produce harmony. See HARMONY, CONCORD and MUSIC.

Though the term *Melody* is chiefly applicable to the treble, as the treble is chiefly distinguished by it's air, yet so far as the bass or any other part may be made airy and to sing well, it may be also properly said to be melodious. See TREBLE and BASS.

Of the harmonical intervals or musical sounds, distinguished by the names of second greater and less, thirds greater and less, fourth, false fifth, fifth, sixth greater and less, and octave, all *Melodies* as well as harmonies are composed; for the octaves of each of these are but repetitions of the same sounds, and whatever is said of any or all these sounds, the same may be understood also of their octaves. See OCTAVE.

For the rules of *Melody*. See COMPOSITION.

The word comes from the Greek *μελῆ*, honey, and *ᾠδῆ*, singing.  
MELOPOEIA,



**MELOPOEIA**, is the ranging or disposing sounds so as that their succession makes melody: this is sometimes called by the name of modulation. See **MODULATION** and **MUSIC**.

**MELOPOEIA** is divided by *Euclid* into these four parts, *Ductus*, *Nexus*, *Petteia* and *Extentio*; *Ductus* is a progression made from one sound to another conjointly, i. e. without missing any degrees, and is threefold. See **DUCTUS**.

*Nexus*, is a progression which makes what the *Italians* call *di Salto*. See **SALTO**.

*Petteia*, according to this author, is a frequent repetition of the same sound. But see **PETTEIA**.

*Extentio*, is when any sound is held out; and *Melopoëia*, says he, is the knowledge of these, and of the applying the principles of harmony.

*Aristides* agrees with *Euclid* in the three first articles, but makes no mention of *Extentio*; but afterwards makes a very nice distinction of the different kinds of *Melopoëia*; first, says he, they differ in the genus, and are either *Diatonic*, *Chromatic* or *Enharmonic*; next in system as *Hypatoides*, *Mesoides* and *Netoides*; then in the tone or mode, as *Dorian*, *Phrygian*, and *Lydian*; in manner, as *Nomico*, *Dithyrambico*, *Tragico*, and in what the *Italians* call *Costume*, i. e. *Mores*, in which some are said to be *Systaltic*, which move grief; others *Diastatic* which animate and revive the mind; and others *Mediate*, because they affect the mind so as not to drive it to an extremum of either. See **MORES**, **HYPATOIDES**, &c.

*Martianus Capella* talks much to the same purpose; there is little difference between the two but their manner of expression.

This is a branch of the ancient music, of which we have only some few general hints, which so far from being rules to guide us, are so intricate and obscure as to evade all searchers after it, and leave them still in the dark.

'Twas on this in some measure, that those miraculous effects of the ancient music depended, since it regarded the expressing of the various passions of the mind in a proper manner, and well adapting the sounds and movement of a piece to the words, which were to be sung to them. As we meet with this often mentioned in ancient authors there is great reason to think that in their time there were some treatises hereon, which since them have been lost, and which had they escaped the wreck of time, or some unlucky accident, might have cleared up many things which are entirely dark, and appear, by perplexity, almost improbable.

**MELOS**, is no more than a song or piece of melody. See **SONG**, **MELODY** and **MUSIC**.



MEN, *less*, not so much.

MEN *forte*, not so strong, or not so loud.

MEN *allegro*, a movement not so brisk and lively as *Allegro* standing alone requires. See ALLEGRO.

MEN *Presto*, less quick. See PRESTO.

MENUET, or rather Minuet. See MINUET.

MESCOLAMENTO. See USUS.

MESE, the middle; or that is situated between two extremes equidistant from either. This name was given to one of the chords of the ancient *Systema maximum & immutatum*, an octave above *Proslambanomenos*, and is the *A mi la* of the second octave of the modern scale. See LYRE and SYSTEM.

MEOSIDES. See USUS.

MESON, (the genitive case of a Greek adjective *Mesos*) that holds the middle place; one of the tetrachords or fourths of the ancient scale was thus denominated, from its place between two others called *Hypaton* and *Synemmenon*; it took its first or gravest sound from the *Hypaton*, and its highest or last from *Synemmenon*, these therefore are called conjoint tetrachords. See SYNAPHE, TETRACHORD, and GENUS.

MESON *Diatonos*. See LYCHANOS MESON, SYSTEM, and MEDIA.

MESOPICNI *Suoni*, any sounds that are of a mediate degree or pitch of tune, neither very high nor very low. See SUONI, MESE, and MESON.

MESSA, a particular piece of divine music used in the *Romish* church, commonly called the Mass.

There are several kind of Masses, as the *Kyrie*, and *Christus*, the *Gloria*, the *Credo*, the *Sanctus*, and the *Agnus*, set to music.

MESSE *brevi*, a short mass.

MESSE *concertate*, is a mass wherein the parts recited are intermixed with choruses.

MESSE *di Capella*, is when all the people sing in chorus: in these various fugues, counter-points, and other ornaments are used.

MESSE *per gli defonti*, a mass sung for the dead, &c.

METRICA, or METRICE, among the ancients was that part of their music, employ'd about the quantities of syllables, or which considered them as long and short. See MUSIC.

METRON, *Tactus*, *Mensura*, *Battuta*, — the beating or measuring the time by a motion of the hand or foot. See BATTUTA, and MEASURE.

MEZZA,


**MEZZA Pausa**, or rather *Battuta*, half a pause, intimates that the part wherein 'tis found must lie still the time of half a breve, if the bar be but a breve, that is, for the time of a semi-breve in common time; if a semi-breve only, the time of a minim, &c. See **PAUSA** and **REST**.

Tho' *Mezza Pausa*, may also signify what the *French* call a *Demipause*, which is a character of silence for half a semi-breve, which they call *Pause*. See **CHARACTER** and **PAUSE**.

**MEZZA Tirata**. See **TIRATA**.

**MEZZO**, signifies *half*, and is often found in composition with some other word; as,

**MEZZO Soprano**, is the haut contre, or high tenor, which has the cleff *C sol ut* on the second line. See **PART** and **CLEFF**.

**MEZZO Sospiro**, is a character shewing that you are to rest the 8th part of a bar in common time, but if the movement be marked 3 or  $\frac{3}{4}$ , a sixth part; if  $\frac{6}{8}$ , a twelfth part; and so on for other times. In short, says Mr *Brassard*, it may be the time of a quaver  in any movement whatever.

**MI** is a syllable used and invented by *Guido* to express those sounds that were called *Hypate Meson*, in the first octave of the ancient system, and *Nete Diezeugmenon* in the second, and answers to *E si mi* of the organ or modern scale. See **SYSTEM**.

**MINIM**, is a note equal to two crotchets, or half a semi-breve. See **TIME** and **CHARACTER**. For sextuple of a minim, see **SEXTUPLE**.

**MINOR** is applied to certain concords or intervals, which yet differ from others of the same denomination by half a tone, and signifies that they are imperfect. See **SEMI-TONE**.

Thus we say a third *Minor*, meaning a less third; a sixth *Major* and *Minor*. See **SIXTH** and **THIRD**.

Concords that admits of *Major* and *Minor*, that is, greater or less, are called imperfect. See **CONCORD**.

**MINORE**, the same with *Minor*.

**MINUET**, or **MENUET**, a kind of dance, the steps whereof are extremely quick and short, it consists of a *Coupé*, a high step and a ballance; it begins with a beat, and its motion is triple, 'tis said to have been invented at *Poitou*.

It has commonly two strains, each play'd twice over, the first has four or eight bars; the last note whereof should be either the dominant or mediant of the *Mode*, never the final;

and the second has eight bars, it usually ends on the final of the *Mode*, with a pointed minim or whole bar.

**MINUS HEXACHORDON.** See **SIXTH** and **HEXACHORD**.

**MISSO LYDIO**, the *Mixolydian Mode*: one of the authentic *Modes* of the ancients, its lowest chord is *G re sol*, its dominant which divides its octave harmonically, a fifth higher is *D la re*, and its final *G re sol*. 'Tis nearly our 8th tone. See **TUONO**. This *Mode* is often transposed a fourth higher in *C sol ut* by *B flat*.

**MISTO**, *mixed*; is a term given by the ancients to some of their *Modes*, as well plagal as authentic. See **MODE** and **AUTHENTIC**.

**MISTIO.** See **USUS**.

**MISSURA.** See **MEASURE**, **TRIPLE** and **PROPORTION**.

**MIXIO.** See **USUS**.

**MOBILI** *Suoni*. See **SUONI**. Those sounds which the ancients called *Mobiles*, were; according to the Greek authors, ten in number, and *Alypius* particularly says, that *Parhypate Hypaton*, *Parhypate Meson*, *Lychanos Hypaton*, *Lychanos Meson*, *Trite Synemmenon*, *Trite Diezeugmenon*, and *Trite Hyperbolæon*, and *Paranete Synemmenon*, *Diezeugmenon*, and *Hyperbolæon*, were the *Mobiles* or moveable sounds of the five *Tetrachords*, and these of consequence were differently situated according to the genus in which they were employ'd. See **GENUS**.

Now of these some are called *Mesopicni*, others *Oxipicni*, others *Diatoni*. The *Mesopicni* are these five, *Parhypate Hypaton*, *Parhypate Meson*, *Trite Synemmenon*, *Trite Diezeugmenon*, and *Trite Hyperbolæon*.

The *Oxipicni* are likewise accounted five, in each of the *Genera*, as *Lychanos Hypaton*, *Lychanos Meson*, *Paranete Synemmenon*, *Paranete Diezeugmenon*, and *Paranete Hyperbolæon*, only adding the distinction of *Enharmonice* and *Chromaticæ*; for the *Diatonic* does not participate of the nature of those other two, which with respect to it are called *Genera Spissa*. See **SPISSUS**.

**MODE** is defined by some authors the particular manner of constituting the octave: or, the melodious constitution of the octave, as it consists of seven essential and natural sounds, beside the key, or fundamental. See **OCTAVE**.

A *Mode* then is not any single note or sound, but the particular order of the concinnous degrees of an octave: The fundamental note whereof, may in another sense be called the key, as it signifies the principal note which regulates the rest.

The



The proper difference between a *Mode* and a key, consists in this, that an octave with all its natural and concinnous degrees is called a *Mode*, with respect to the constitution or manner of dividing it; and with respect to the place of it in the scale of music, that is, the degree and pitch of tune, it is called a key; that is, an octave of sounds may be raised in the same order and kind of degrees, which make the same *Mode*, and yet be begun higher or lower; that is, be taken at different degrees with respect to the whole, which makes different keys; and from the same definition it follows, that the same key may be found with different *Modes*; that is, the extremes of two octaves may be in the same degree of tune; and the division of them different. See KEY.

Now it may be further observed, that of the natural notes of every *Mode* or octave, three go under the name essential, in a peculiar manner, viz. fundamental, the third, and fifth; their octaves being reckoned the same, and marked with the same letter in the scale: The rest are particularly called dependants.

Again, the fundamental is also called the *Final*; the fifth *Dominant*, and the third, as being between the other two, the *Mediante*. The doctrine of the ancients with regard to the *Modes*, which they sometimes also call tones, is somewhat obscure, there being an unaccountable difference among their authors as to the definitions, divisions, and names of their *Modes*.

They indeed agree, that a *Mode* is a certain system, or constitution of sounds; and that an octave with all its intermediate sounds is such a constitution; but the specific differences of tones, some place in the manner of division, or order of its concinnous degrees, and others merely in the different tension of the whole, i. e. as the whole notes are acuter or graver, or stand higher or lower in the scale of music.

*Ptolemy* makes the *Modes* the same with the species of the *Diapason*; but at the same time speaks of their being at some distance from each other; some contend for thirteen, some for fifteen *Modes*, which they place at a semi-tone's distance from each other; but it is plain, those understood the differences to be only in their places or distances from each other, and that there is one certain harmonious species of octave applied to all, viz. that order which proceeds from the *Proslambanomenos* of the *Systema immutatum*, or the A of the modern system; *Ptolemy* argues, that if this be all, they may be infinite, tho' they must be limited for use and practice. But indeed, much greater part define them by the species of *Diapason*; and therefore



therefore make only seven *Modes*; but as to their use we are intirely left in the dark.

*Boëtius* is also very dark on this head, and defines a *Mode* to be, as it were, an entire body of modulation, consisting of a conjunction of *Consonances* and the *Diapason*.

If the *Modes* be nothing but the seven species of the octave, the use of them can only be, that the *Proslambanomenos* of any *Mode* being made the principal note of a song, there may be different species of melody answering to those differences of the constitution. But then, we cannot conceive that the *Proslambanomenos* or fundamental of any *Mode* is fix'd on any particular chord of the system, v. g. the *Phrygian* to G; so that we must always begin there when we would have a piece of melody of that species. When we say in general, that such a *Mode* begins in G, it is no more than to signify the species of octave, as they appear in a certain fixed system, but we may begin on any chord of that system, and make it the *Proslambanomenos* of any *Mode*, by adding new chords, or altering the tuning of the old ones.

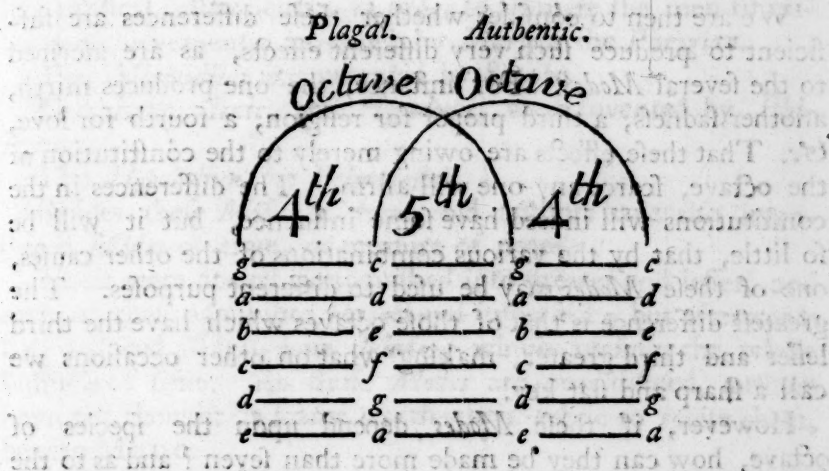
If this were the nature and use of the tones, most of their *Modes* must be imperfect, and incapable of good melody; as wanting some of those which we reckon the essential and natural notes of a true *Mode*. Again, if the essential differences of the *Modes* consists only in the gravity and acuteness of the whole octave, then we may suppose one species or concinnous division of the octave, which being applied to all the chords of the system, make them true fundamentals for a certain series of successive notes, by changing as above, the tones of certain chords in some cases, or by adding new chords to the system.

But that must have been a simple kind of melody, produced by admitting only one concinnous series, and that too wanting some useful and necessary chords.

Musick was considerably improv'd in the eleventh century, by *Guido Aretine*, who among other innovations alter'd the doctrine of *Modes*. It is true they are still defin'd by the species of the octave, in *Ptolemy's* manner, and their number was fix'd to seven; but afterwards taking occasion to consider the harmonical and arithmetical divisions of the octave, whereby it resolves into a fourth above a fifth, and a fifth above a fourth, they hence constituted twelve *Modes*, making of each octave two different *Modes* according to these different divisions.

But because there are two of them that cannot be divided both ways, there are but twelve *Modes*. Of these, such as were divided harmonically, that is, with the fifth lowest (which  
were

were six) were called authentic; and the other six, which had the fifth highest we called the plagal *Modes*. See the Scheme annex'd.



To these *Modes* they gave the names of the ancient *Greek* tones, as *Dorian*, *Phrygian*, *Lydian*; but the several authors differ in the application and order of these names. So that we are still in a great measure at a loss to find out what they meant by these distinctions, and what their real use was.

The best account we can give, is this, they consider'd an octave, which wants a fourth or a fifth, as imperfect: these being the concords next to the octave, the song ought to touch those chords most frequently, and remarkably; and because their concord is different which makes the melody different, they establish'd by this two *Modes* in every natural octave that had a true fourth and fifth: then if the song was carried as far as the octave above, it was called a perfect *Mode*; if less, as to the fourth and fifth, it was called an imperfect *Mode*, if it move both above and below, it was a mix'd *Mode*.

Thus it is some authors speak about these *Modes*. Others considering how indispensable a chord the fifth is in every *Mode*, they took it for the final or key note, in the arithmetically divided octaves, not the lowest chord of that octave, but that very fourth. The only difference then in this method, between the plagal and authentic *Modes*, is, that the authentic goes above it's final to the octave, the other ascends a fifth, and descends a fourth; which will indeed be attended with different effects, but the *Mode* is essentially the same, having the same final to which all the notes refer.

We are now to consider wherein the *Modes* of one species differ from themselves, (as authentic or plagal). This must be

be either by standing higher or lower in the scale, *i. e.* by the different tension of the whole octave, or rather by the different subdivisions of the octave into it's concinnous degrees; there can be no other.

We are then to consider whether these differences are sufficient to produce such very different effects, as are ascribed to the several *Modes*. For instance, the one produces mirth, another sadness, a third proper for religion, a fourth for love, &c. That these effects are owing merely to the constitution of the octave, scarce any one will affirm. The differences in the constitutions will indeed have some influence, but it will be so little, that by the various combinations of the other causes, one of these *Modes* may be used to different purposes. The greatest difference is that of those octaves which have the third lesser and third greater, making what on other occasions we call a sharp and flat key.

However, if these *Modes* depend upon the species of octave, how can they be made more than seven? and as to the distinction between authentic and plagal, we have already observed, that it is imaginary, with respect to any essential difference constituted thereby, in the kind of the melody; for tho' the carrying the song above or below the final, may have different effects, yet this is to be ascribed to other causes besides the constitution of the octave. It is particularly observable, that those authors who give us examples in actual composition of their twelve *Modes*, frequently take in the artificial notes sharp and flat, to perfect the melody of their key; and by this means depart from the constitution of the octave, as it stands fixed in the natural system. There is nothing certain or consistent therefore in their way of speaking; but the *Modes* are all really reducible to two, *viz.* sharp and flat, the other differences respect only the places of the scale where the fundamental is taken.

The ancient *Modes*, beside their general division into authentic and plagal, had also their respective names from the several *Greek* provinces, where they are supposed to have been invented. Originally indeed, there were but three, *viz.* *Doric*, *Lydian*, and *Phrygian*; which particularly were called tones, because at a tone's distance from one another; the rest were added afterwards, and were some of them named from the relations they bore to the former, particularly the *Hypodoric*, as being below the *Doric*.

The *Doric Mode* was a mixture of gravity and mirth, invented by *Thamiras* the *Thracian*. See *DORIC*.

The *Ionic Mode*, was such as pleasant songs, jiggs, courants, and farabands. See *IONIC*.

The



The *Lydian*, adapted to sacred hymns and funeral songs; invented, according to *Pliny*, by *Amphion*. See *LYDIAN*.

The *Phrygian* was adapted to the kindling of rage, and was a war-like music, fit for Trumpets, Hautboys, and such like musical instruments; in order to animate the men to military achievements, invented by *Marsyas* the *Phrygian*.

The *Mixolidian* was invented by *Sappho*.

The *Eolic*, *Ionic*, and *Hypodoric*, were invented by *Philozenus*.

The *Hypolydian*, by *Polymnestes*.

Besides these *Modes* of tune, old authors have also introduced *Modes* of time, or measure of notes.

These were at first distinguished into greater and lesser, and each of these again into perfect and imperfect; but afterwards they reduced all into four *Modes*, which include the whole business of time. As those *Modes* are now disused, authors have not thought it scarce worth their while to recite them, but see *MODO*.

The common *Mode* now in use is simple and natural, the proportions which in theirs varied, is now fixed, as 2 : 1; a large contains two longs, a long two breves, and so on, proceeding in the same proportion to the least note or character of time. And if on any occasion the proportion of three to one betwixt the successive notes be required, it is easily expressed by annexing a point (.). See *TIME* and *CHARACTER*.

The ancients had their *Modi melopœia*, of which *Aristides* names these, *Dythrambic*, *Comic*, and *Tragic*, called *Modes* from their expressing the several motions and affections of the mind. See *MELOPŒIA*.

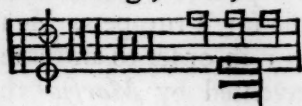
*MODI*, or *TUONI ECCLESIASTICI*, church modes or tones. See *MODE* and *TUONO*.

*MODO*, *TEMPO*, *PROLATIONE*, are terms which the modern ancients used, and which are to be met with in all ancient music; by which they name some of their notes and characters of time, as the large, long, breve, semi-breve, minim, &c. (For *TEMPO* and *PROLATION*, see each in it's place.)

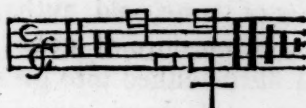
In regard to *Modi* or *Modes* then, they are certain perpendicular lines placed after the cleff, to denote the value of the notes, whether they were larges, longs, or breves; of which there were two sorts, major and minor, each of which was divided again into perfect and imperfect. The minor modes respected only the long.



*Modo maggiore perfetto*, was three lines drawn across three spaces, and three others across two only, which shewed the large to contain three longs, thus,



*Modo maggiore imperfetto*, was two lines across three spaces, and two across only two spaces, which intimated that the large contained eight semi-breves, which is it's usual length in common time, of two times ; as



*Modo minore perfetto*, was only one line drawn across three spaces, to shew that the long contained three breves, as thus,



*Modo minore imperfetto*, was a line drawn through two spaces, and fixed the value of the long to two breves, as,



Though these characters are disused in modern practice, 'tis yet necessary they be known, being often found in the music of about three hundred years old, which was excellent, and which is by many neglected and thrown aside, because they are unacquainted with the characters therein used.

**MODULATION**, the art of keeping in or changing the mode or key. See **MODE** and **KEY**.

Under this term is comprehended the regular progression of several parts, through the sounds that are in the harmony of any particular key, as well as the proceeding naturally and regularly from one key to another.

The rules of *Modulation* in the first sense, belong to harmony and melody. See **HARMONY** and **MELODY**.

We shall here only add a word with regard to the rules of *Modulation* in the latter sense.

As every piece must have a principal key ; and since the variety so necessary in music to please and entertain, forbids the being confined to one key ; and therefore it is not only allowable, but necessary to *modulate* into, and make cadences on several other keys, having a relation or connection with the principle key : it must be considered what it is that constitutes a connection between the harmony of one key and that

that of another, that it may be hence determined into what keys the harmony may be conducted with propriety. See KEY.

As to the manner in which *Modulation* from one key to another is performed, so that the transition may be easy and natural, 'tis not easy to fix any precise rules: for tho' it is chiefly performed by the help of the seventh greater of the key, into which the harmony is to be changed, whether it be sharp or flat, yet the manner of doing it, is so various and extensive, as no rules can circumscribe. A general notion of it may be conceived under the following terms.

The seventh greater, in either sharp or flat key, is the third greater to the fifth of the key, by which the cadence is chiefly performed; and by being only a semi-tone major below the key, is thereby the most proper note to lead into it, which it does in the most natural manner imaginable; insomuch that the seventh greater is never heard in any of the part, but the ear expects the key should succeed it; for whether it be used as a third or a sixth, it always affects us with so imperfect a sensation, that it naturally expects something more perfect to follow it, which cannot be more easily and smoothly accomplished, than by the small interval of a semi-tone major, to pass into the perfect harmony of the key. Hence it is, that the transition into any key is best effected by introducing it's seventh greater, which so naturally leads to it.

MODULI, *Campanarum*, *chimes*, a kind of periodical motion, produced at certain seasons of the day, by a particular apparatus added to a clock.

To calculate numbers for chimes, and to fit and divide the chime-barel, it must be observed, that the barel must be as long in turning round, as you are in singing the tune it is to play.

As for the barel, it may be made up of certain bars which run athwart it, with a convenient number of wholes punched in them, to put in the pins that are to draw each hammer; by this means the tune may be changed without changing the barel; such is the *Royal Exchange* clock in *London*, and others; in this case, the pins or nuts which draw the hammers, must hang down from the barel some more, some less, and some standing upright in the barel: the reason whereof, is to play the time of the tune rightly; for the distance of each of these bars may be a semi-breve, but the usual way is to have the pins which draw hammers fixed on the barrel.

For the placing of these pins, you may proceed by the way of changes on Bells, viz. 1, 2, 3, 4, &c. or rather make

use of musical notes : when it must be observed, what is the compass of the tune, or how many notes or Bells there are from highest to lowest ; accordingly the barel must be divided from end to end.

We speak here as if there were only one hammer to each Bell, that it may the more easily be apprehended ; but when two notes of the same sound come together in a tune, there must be two hammers to the Bell to strike it. So that if in all the tunes you intend to chime of eight notes, there should happen to be such double notes on every Bell ; instead of eight you must have sixteen hammers ; and accordingly you must divide the barel with the sixteen strokes round it, opposite to each hammer's tail : Then you are to divide it round about, into as many divisions as there are musical bars, semi-breves, minims, &c. in the tune. Thus the hundred psalm tune has two semi-breves ; and therefore on the chime-barel must be a whole division from 5 to 5, as you may understand plainly, if you conceive the surface of a chime-barel, as if the cylindrical superficies of the barel was stretched out at length, or extended on a plane ; then such a table so divided, if it were wrapt round the barel, would shew the places where all the pins are to stand in the barel, for the dots running about the table after such division, would be the places of the pins that play the tune.

Indeed if the chimes are to be compleat, you ought to have a set of Bells to the Gamut notes ; so as that each Bell having the true sound of *fa sol la mi*, you may play the tune with it's flats and sharps ; nay by this means, you may play the bass and treble with the same barel, and by setting the names of the Bells at the head of your tune, that tune may be easily transferred to the chime barel, without any skill in music : but it must be observed, that each line in music is three notes distant ; *i. e.* there is a note between each line as well as upon it.

MOLLE signifies no more than a flat sound, *i. e.* when compared to another that is half a tone higher, therefore called sharp.

Guido's scale was divided into seven hexachords, of which two were by B ♭, and placed in a column by themselves, called the column of B *Molle*.

There is neither flat nor sharp any more than acute and grave absolutely so call'd, they are merely terms of relation ; for the same sound may be either flat or sharp grave or acute, according to the other sound it is compar'd with ; we say a note is flat because it has something in it sweeter and softer, (as the word *Molle* intimates) than its sharp. For the  
characters,



characters, uses, and effects of flats and sharps in music. See FLAT, SHARP, and CHARACTER.

MULTIPLICE. See PROPORTION.

MONOCHORD, a musical instrument, wherewith to try the variety and proportion of musical sounds. See TUNE.

It is composed of a rule divided and subdivided into divers parts, whereon there is a string pretty well stretched upon two bridges at each extrem thereof.

In the middle, between both, is a moveable bridge, by whose means, in applying it to the different divisions of the line, you find that the sounds are in the same proportion to one another, as the division of the line cut by the bridge were.

The *Monochord* is called also the *harmonical canon*, or the *canonical rule*, because serving to measure the degrees of the gravity and acuteness. See GRAVITY and ACUTENESS. See also SOUND.

There are also *Monochords* with forty-eight bridges fixed, the use of all which may be supplied by one single moveable bridge, by only shifting it under new chords or strings, always representing the entire sound or open note.

*Pythagoras* is held to have invented the *Monochord*; and *Ptolemy* examined his harmonical intervals thereby. See CANON and INTERVAL.

When the chord was divided into equal parts, so that the terms were 1 : 1, they called them unisons; if 1 : 2 octave, or *diapason*; when as 3 : 2, fifth, or *diapente*; when 4 : 3, a fourth, or *diatessaron*; if as 5 : 4, *ditone*, or tierce major; as 6 : 5, *semi-ditone*, or tierce minor; lastly, if as 25 : 24, a semi-tone minor or *dieze*. See UNISON, OCTAVE, DIAPASON, DIAPENTE, DIATESSARON, &c.

The *Monochord* being thus divided, was properly what they called a *system*, of which there are many kinds, according to the different divisions of the *Monochord*. See SYSTEM.

Dr *Wallis* has taught the division of the *Monochord* in the *Philosophical Transactions*, and 'tis as follows; 'Any string says that author, open and at it's full length, will found an octave or *diapason* to that of same string stopped in the middle; hence we give the octave the duple ratio of 1 : 2, because such is the proportion of the two strings; and upon the same account we allow the fifth the *sesqui alter* ratio of 3 : 2; and to a fourth, the *sesqui tertian* of 4 : 3; and to the tone, which is the difference of the fourth and fifth, the *sesqui octave* ratio of 9 : 8. And universally, whatever ratio



of length, taken in the same string equally stretched, gives  
 such and such sounds, just such ratios of gravity we assign  
 the sounds so given. But when an octave is said in common  
 speech to consist of twelve semi-tones or six tones, this is  
 not to be understood according to the utmost rigour of ma-  
 thematical exactness for six such tones as that between *la* and  
*mi*, (called *diezeutic*) which is the difference of a fourth and  
 fifth in the ratio of 9 : 8, are somewhat more than an oc-  
 tave, or the ratio of 1 : 2 ; and consequently such semi-tone  
 is more than the twelfth part of an octave, but the difference  
 is scarcely distinguishable by the ear, whence 'tis usual so to  
 speak. And accordingly, when we are directed to take the  
 lengths for what are called twelve semi-tones in the geome-  
 trical proportion, it is not in utmost strictness, but to be  
 accurate enough for common use ; as for placing the frets on  
 the neck of a Viol, &c. wherein greater exactness is not  
 thought necessary ; this is convenient, because the change  
 of the key upon altering the place of *mi*, gives no new  
 trouble, but serves indifferently for any key, and the diffe-  
 rence is so small as not to offend. But the more exact pro-  
 ceeds thus, presupposing the ratio of an octave to be 1 : 2,  
 this is divided into two ratios not just equal, for that would  
 fall on the said number of  $\sqrt{2} : 1$ , but nearly equal, so as  
 to be expressed in small numbers ; to which end they double  
 the two numbers, and make 4 : 2 instead of taking 2 : 1,  
 which is the ratio, and enterpose the middle number 3, and  
 of these three numbers, that of 4 : 3 is a fourth ; of 3 : 2,  
 a fifth, and both together an octave ; and their difference,  
 is a tone in the ratio of 9 : 8, as appears plainly by the  
 ordinary method of multiplying and dividing fractions, *i. e.*  
 $\frac{4}{3} \times \frac{3}{2} = \frac{4}{2} = \frac{2}{1}$  ; and  $\frac{4}{2} \div \frac{3}{2} = \frac{9}{8}$  : Thus in the common scale  
 taking an octave in these notes, *la fa sol la mi fa sol la* ; sup-  
 pose from *E* to *e*, (placing *mi* in *Bfa bmi*, or natural,) the  
 lengths for the extreams *la la* an octave, are as 1 : 2 ; then  
 for *la la*, (in *la fa sol la*) ; or *mi la*, (in *mi fa sol la*) a fourth,  
 as 4 : 3, 12 : 9, or 8 : 6 ; those for *la mi*, (in *la fa sol la mi*)  
 or *la la*, (in *la mi fa sol la*) a fifth, as 3 : 2, 12 : 8, 9 : 6 ;  
 those for *la mi* the *diezeutic* tone, and difference of a fourth  
 and fifth, as 9 : 8. Thus we have for these four notes, *la la*  
*mi la*, their proportional lengths in numbers, 12, 9, 8, 6.  
 Then if we proceed in the like manner to divide the fifth, *la*  
*fa sol la mi*, or *la mi fa sol la*, or the ratio of 3 : 2, into two  
 near equals ; take double numbers 6 : 4, and interposing the  
 middle number 5, of these three, 6, 5, 4 that of 6 : 5

is the lesser third *la mi fa*; and that of 5 : 4 is the greater third *fa sol la*; which put together, make a fifth;

i. e.  $\frac{6}{5} \times \frac{5}{4} = \frac{6}{4} = \frac{3}{2}$ ; and their difference is as 24 : 25;

i. e.  $\frac{6}{5} \times \frac{5}{4} \left( \frac{24}{25} \right)$ : so we have for these three notes *la fa la*,

their proportional length in numbers, as 6, 5, 4: again, if we divide the ditone, or third greater, as *fa sol la*, in the ratio of 5 : 4, or 10 : 8, into two near equal, by the middle number 9; then we have these three numbers, 10, 9, 8, that of 10 : 9 the lesser tone, and 9 : 8 the greater. But whether *fa sol* shall be made the less, as 10 : 9, or *sol la* the greater, as 9 : 8, or this the less, as 10 : 9, and that the greater, as 9 : 8, or sometimes this, or sometimes that, as there is occasion, to avoid what they call a *schism*, is somewhat indifferent; for either way, the compound will be as 5 : 4, and the difference which is called a comma, as

81 : 80; i. e.  $\frac{9}{8} \times \frac{10}{9} \times \frac{9}{8} = \frac{10}{8} = \frac{5}{4}$ , and  $\frac{10}{9} \left( \frac{9}{8} \right) \frac{81}{80}$ . See

COMMA.

Lastly, If from that of the less third, *la mi fa*, whose ratio is 6 : 5, we take that of a tone *la mi*, the difference of a fourth or fifth, as 9 : 8, there remains for the semitone

*mi fa*, or *la fa*, that of 16 : 15; i. e.  $\frac{9}{8} \times \frac{6}{5} \left( \frac{48}{45} = \frac{16}{15} \right)$ ; or

the less third may be divided into three near equals, by taking triple numbers in the same ratios 18 : 15, and interposing the two mediantes 16 : 17, which therefore will be as

18 : 17, 17 : 16, and 16 : 15; i. e.  $\frac{18}{17} \times \frac{17}{16} \times \frac{16}{15} = \frac{18}{15} = \frac{6}{5}$ ;

where also the greater tone, whose ratio is as 9 : 8, or 18 : 16 is divided into its two near equal, called semi-tones, that of

18 : 17, and that of 17 : 16; i. e.  $\frac{18}{17} \times \frac{17}{16} = \frac{18}{16} = \frac{9}{8}$ ; and

the less tone, that of 10 : 9, or 20 : 18, may in like manner be divided into that of 20 : 19, and of 19 : 18; i. e.

$\frac{20}{19} \times \frac{19}{18} = \frac{20}{18} = \frac{10}{9}$ ; which answers to what is assigned to flats

and sharps: so that by this composition of eight notes, *la fa sol la mi fa sol la*, their ratios stand thus; that of *la fa*, or *mi fa*, 16 : 15; that of *fa sol*, as 10 : 9; and of *sol la*, as 9 : 8, (or else that of *fa sol* as 9 : 8, and *sol la* as 10 : 9) and that of *la mi*, 9 : 8; if either the greater or less tone chance

to

'to be divided into flats or sharps called semi-tones, their ratios are to be such as above-mentioned.' But that instrument is now disused, the modern music not requiring such division.


Again he adds, 'That there may be a like division of the fourth into two near equals, which was really done in the chromatic and enharmonic genera of the *Græcians*.' See ENHARMONIC.

*Monochord* is used for any musical instrument consisting of only one string or chord; in this sense, the Trumpet marine may properly be called a *Monochord*. See TRUMPET and CHORD.

The word is derived from the Greek,  $\mu\omicron\nu\theta$ ,—*solus*—single; and  $\chi\omicron\rho\delta\mu$ , a chord or string. See STRING.

MORÆ, ac convenientiæ signum. See PUNTO.

MORES, or COSTUME. See COSTUME or USUS.

MOSTRA, the same with *index*. See INDEX. Thus marked at the end of a line or space, to shew what place the first note of the next has: 

If this first note be accompanied by a #, or flat ♭, it may be well to place those characters with this *Mostra*. Also if in thorough bass this first note have any cyphers, it would be of some use to put the same cyphers with the character, at the end of the preceeding staff. Again, if the part change it's cleff with that first note, the cleff ought to be marked with the *Mostra* in the same manner; it is of great use, especially in quick motions, in that it prepares you for what is to come.

MOTETTO, a sort of church music, composed with much art and ingenuity, from one to eight parts, with or without instruments, usually accompanied by a thorough bass.

When the composer gives a loose to his fancy, without confining himself to any rules, subjects, or passions, the *Italians* call it *Fantasia*, or *Ricercata*.

The word is used at large for pieces made to hymns to saints, &c. and whole psalms are often thus called.

MOTIVO, *Motive*, that obliges or induces us to do some particular thing, follow some intention or design; as *Motivo di Cadenza* is when the lower part moving the interval of a fifth falling, and a fourth rising alternately (which is the disposition of the notes called *atto di cadenza*, and which engage us to make a cadence) the parts seem to avoid that natural conclusion; whether by syncopating the seventh in the place of the eighth, or by any other means.

This is of very good effect, especially in fugues.

MOTION,



**MOTION**, is the manner of beating the measure to hasten or slacken the pronunciation of the words or notes. See **MEASURE** and **TIME**.

The *Motion* in songs composed in double or common time differs from that of those in triple time. See **TRIPLE** and **COMMON**.

'Tis the *Motion* that distinguishes Courants and Sarabands, &c. from Gavots, Borees, Chacones, &c. See each under it's proper article.

**MOTO**, or more properly, according to *Zarlin*, *Movimento*, is a term that has many significations in music; sometimes it means only a motion or passage from one note to another, at whatsoever distance, as a second, third or any other interval; and is the same whether the intermediate degrees (if any there be) be sounded, or only the extrems of them, as the first and last sound of any given interval.

Sometimes it regards the quickness and slowness of such motion, as a brisk, slow, lively or languid motion; and in this sense 'tis used with regard to minuets, gavots, sarabands, &c. See each in it's proper place. See also **MOTION**.

But the most common, and indeed the most important, acceptation of the word is with respect to harmony, those above described only regarding melody. See **MELODY** and **HARMONY**.

With regard to harmony, 'tis the comparing the manner wherein an upper or treble part moves from one sound to another, with that wherein a lower or bass part moves; this is to be done three ways.

The first is when the upper and lower part move both the same way, either upwards or downwards, and is called *Moto retto*.

The second is when in comparing the upper with the lower part, the one ascends while the other descends, or *è contra*, and this is therefore called *Moto contrario*.

The last, is when one of the parts holds out, or continues a sound, while the other rises or falls on any note whatsoever, this makes what the *Italians* call *Moto obliquo*. See **OBLIQUO**.

**MUSICA**, **MUSICK** or **MUSIC**, the science of sound considered as capable of producing melody or harmony; or the art of disposing and conducting sounds considered as acute and grave; and proportioning them among themselves, and separating them by just intervals pleasing to the sense. See **SOUND**.

Mr *Malcolm* defines it a science that teaches how sound under certain measures of time and tune, may be produced; and so ordered and disposed as either in consonance (*i. e.* joint sounding) or succession, or both, they may raise agreeable sensations.



From this definition the science naturally divides itself into two general parts, *v. g.* speculative and practical.

The first is the knowledge of the *materia musica*, or how to produce sounds in such relations of time and tune as shall be agreeable in consonance or succession, or both; by which we don't mean the actual production of these sounds by an instrument or voice, but the knowledge of the various relations of tune and time which are the principles out of which the pleasure sought derives. See TUNE and TIME.

The second is how these principles are to be applied, or how sounds in the relation they bear to *Music* (as those are determined in the first part) may be ordered, and variously put together in succession and consonance, so as to answer the end; and this is what we call the art of composition, which is properly the practical part of *Music*. See COMPOSITION.

Some add a third branch, *viz.* the knowledge of instruments; but as this depends altogether on the first, and is only the application and expression of it, it cannot regularly come under the definition, and consequently is no part or division of the science.

The first branch which is the contemplative part, divides itself into two; the knowledge of the relations and measures of time and the doctrine of time itself. See TIME and TRIPLE.

The former is properly what the ancients call *Harmonicks*, or the doctrine of harmony in sounds, as containing an explication of the grounds, with the various measures and degrees of the agreement of sounds in respect of their tune. See HARMONICKS.

The latter is that which they call *Rythmica*, because it treats of the numbers of sounds or notes, with respect to time, containing an explication of the measures of long and short, quick and slow, in the succession of sounds. See RHYTHMICA.

The second part, which is the practical part, as naturally divides itself into two, answering to the parts of the first.

That which answers to harmonicks the ancients called *Melopoëia*, because it contains the rules of making songs, with respect to tune, and harmony of sounds; Mr *Malcolm* says, we have no reason to think the ancients had any such thing as composition in parts; but as they talk of concord and harmony of many sounds heard together, this implies a contradiction.

That which answers to *Rhythmica*, they called *Rhythmopoëia*, containing rules for the application of numbers and time. See RHYTHMOPOEIA. We

We find a strange diversity in antient writers, as to the nature, office, extent, division, &c. of *Music*.

The name is supposed originally formed of *Musa*, *Muse*; the Muses being supposed to be the inventors thereof; *Kercher* however, will have it take it's name from an *Egyptian* word, as supposing it's restauration after the flood to have begun there, by reason of the reeds &c. on the banks of the river *Nile*. *Hesychius* tells us, the *Athenians* gave the name of *Music* to every art.

What in the proper and limited sense of the word is called *Music*, has for it's object motion, considered as under certain regular measures and proportions, by which it affects the senses in an agreeable manner.

Now as motion belongs to bodies, and as sound is the effect of motion, and cannot be without it, but all motion does not produce sound; hence this last branch of *Music* became subdivided.

Where the motion is without sound, or as it is only the object of sight, it was either called *Musica Orchestra*, or *Saltatoria*, which contains rules for the regular motions of the body in dancing; or *Musica Hyecritica*, which respects the motions and gestures of the pantomimes.

When the motion is only perceived by the ear, that is, when sound is the object of *Music*, there were three species, viz. *Harmonicks*, which consider the difference and proportions with respect to acute and grave; *Rhythmica*, which respects the proportions of sounds as to time, or the swiftness and slowness of their successions; and *Metrica*, which belongs properly to poets, and respects the art of making verses; and these are the principles which *Alypius* allows of.

*Aristides*, *Quintilianus*, *Bacchius*, and other antient writers, define *Music* the knowledge of singing, and things belonging thereto; which they call the motions of the voice and body; as if singing itself consisted only in the different tone of the voice.

The same authors, considering *Music* in the largest sense of the word, divide it into contemplative and active; the first, say they, is either natural or artificial. The natural is either arithmetical, because it considers the proportions of numbers, or physical, which examines the order of the things of nature.

The artificial they divide as above, into *Harmonicks*, *Rhythmica* and *Metrica*.

The active, which is the application of the artificial, is either *Enunciative*, as in oratory; *Organical*, or instrumental performance; *Odical*, for the voice and singing of psalms; *Hy-*

*pocritical*, in the motions of the pantomimes; to which some add *Hydraulic*, though in reality no more than a species of organical, in which water is used for the producing and modifying of sound.

*Porphyrus* makes another division of *Music*, taking it in the limited sense, as having motion both dumb and sonorous for it's objects, and without distinguishing the speculative and practical, he makes it's parts these six, viz. *Rhythmica*, for the motions in dancing; *Metrica*, for cadence and recitatives; *Organical*, for the practice of instruments; *Poëtica*, for the numbers of feet in verses; *Hypocritica*, of the gestures of pantomimes; and *Harmonica*, for singing.

The musical faculties, as they call them, are *Melopoëia*, which gives rules for the tones of the voice or instrument, and *Rhythmopoëia*, for motions; as also *Poësis*, for making verses.

*Music* appears to have been one of the most antient arts, and of all others vocal *Music* must undoubtedly have been the first kind; for man had not only the various tones of his own voice to make his observations on, before any other art or instrument was found out, but had the various strains of birds to give him occasion to improve his own voice, and the modulations of sounds it was capable of.

Of the many antient writers who agree in the conjecture, we shall only mention *Lucretius*, who says,

*At liquidas avium voces imitauer ore,  
Ante fuit multo quam levia Carmina Cantu,  
Concelebrare Homines possent Aurisque juvare.*

The first invention of wind instruments he ascribes to the observation of the winds blowing in hollow reeds.

We might here add another testimony of the antiquity of this art, from the Holy Bible, which says that *Jubal* the sixth from *Adam* was the father of such as handle the harp and organ.

As for the other kinds of instruments, there were so many occasions for cords and strings, that men could not be long in observing their various sounds, which might give rise to stringed instruments. See CHORD.

And for pulsatile instruments, as Drums and Cymbals, they might rise from the observation of the hollow noise of concave bodies. See DRUM.

*Plutarch*, in one place, ascribes the invention of *Music* to the God *Apollo*, and in another to *Amphion*, son of *Jupiter* and *Antiope*: This last, however, is pretty generally allowed to



to be the first who brought *Musick* into *Greece*, and to have been the inventor of the *Lyra*. The time he lived in is not agreed upon. See *LYRE*.

To him succeeded *Chiron* the Demi-God; *Demodocus*, *Hermes Trismegistus*, *Olympus*, *Orpheus*, who some make the first introducer of *Musick* into *Greece*, and the inventor of the *Lyra*; *Phenicius Terpander*, who was co-temporary with *Lycurgus*, and set his laws to *Musick*, to him some attribute the first institution of musical modes, and of the *Lyre*; *Thales* and *Thamyris*, who is said to have been the first Inventor of *Musick* without singing.

These were eminent musicians before *Homer's* time. Others of later date were *Lafus Hermionensis*, *Melnyrides*, *Philoxenus*, *Timotheus*, *Phrynnis*, *Epigonius*, *Lyfander*, *Simmicus* and *Diodorus*, who were all considerable improvers of *Musick*; *Lafus* is said to have been the first author who wrote on *Musick* he lived in the time of *Darius Hystaspes*. *Epigonius* invented an instrument with forty strings, called *Epigonium*; *Simmicus* also invented one with thirty five strings called *Simmicum*: *Diodorus* improved the *Tibia* by adding new holes, and *Timotheus* the *Lyre*, by adding a new string; for which he was fined by the *Lacedemonians*.

As the accounts we have of the inventors of musical instruments among the antients, are very obscure, so also are the accounts what those instruments were; we scarce know any thing of them besides their names.

The general division of instruments, is into stringed instruments, wind instruments, and those of the pulsatile kind.

Of stringed instruments we hear of the *Lyra* or *Cythara*, *Psaltery*, *Trigon*, *Sambucus*, *Magade*, *Barbiton*, *Pectis*, *Tes-tudo*, *Epigonium*, *Simmicum* and *Pandoron*, which are all struck with the fingers or *plectra*; some of which you will find described under their proper articles.

Of wind instruments, we hear of the *Tibia*, *Fistula*, *Hydraulic*, and other *Organs*, *Tuba*, *Cornua* and *Lituus*, besides many others of a more modern date, as *Flute*, both *German* and common, *Trumpet*, *French-Horn*, *Bassoon*, *Haut-boy*, &c. which see in their places.

Of the pulsatile instruments, we hear of the *Tympanum*, *Cymbalum*, *Crepitaculum*, *Tintinabulum*, *Crotalum* and *Systrum*. Some of these likewise you will find described under their articles.

*Musick* has been in the highest esteem in all ages, and among all people; nor could authors express their opinions of it strongly enough, but by inculcating that it was used in Heaven, and was one of the principal entertainments of the gods, and the souls of the blessed.

The



The effects ascribed to it by the antients, are almost miraculous; by means hereof diseases have been cured, unchastity corrected, seditions quelled, passions raised and calmed, and even madness occasioned.

*Athenæus* assures us, that antiently all laws divine and civil, exhortations to virtue, the knowledge of divine and human things, lives and actions of illustrious persons, were writ in verse, and publickly sung by a chorus to the sound of instruments; which was found the most effectual means to impress morality, and a right sense of duty on the mind.

*Music* made a great part of the discipline of the antient *Pythagoreans*, and was used by them to draw over the mind to laudable actions, and settle in it a passionate love of virtue; it being their doctrine that the soul itself consisted of harmony; and therefore by *Music*, they pretended to revive the primitive harmony of it's faculties: by their primitive harmony, they meant, that which according to their *Dogma*, was in the soul, in it's pre-existent state in Heaven.

Dr *Wallis* has endeavoured to account for the surprising effects ascribed to the antient *Music*, and charges them principally on the novelty of the art, and the hyperboles of the antient writers; nor does he doubt but the modern *Music*, *cæteris paribus*, would produce effects as considerable as that of the antients: The truth is, we can match most of the antient stories in this kind, in the modern histories; if *Timotheus* could excite *Alexander's* fury with the *Phrygian* sound, and sooth him into indolence with the *Lydian*, a more modern musician is said to have driven *Eric* king of *Denmark* into such a rage, as to kill his best servants. Dr *Newenteit* tells us of an *Italian*, who by varying his *Music*, from brisk to solemn, and so *vice versa*, could move the soul, so as to cause distraction and madness. And Dr *South* has founded his poem called *Musica Incantans*, on an instance he knew of the same thing. *Derham*, in his *Physico-Theology*, makes mention of many other things equally surprizing with the instances above recited.

*Music*, however, is not only found to exert it's force on the affections, but on the parts of the body; witness a *Gascon* knight mentioned by Mr *Boyle*, who could not contain his water at the playing of a Bag-pipe: The woman, mentioned by the same author, who would burst into tears at the hearing a certain tune, with which other people were but little affected: To say nothing of the trite story of the *Tarantula*: We have an instance in the *French* history of their academy of a musician's being cured of a violent fever by a little concert's being occasionally played in his room.

No

Nor are our minds and bodies alone affected with sounds, but even inanimate bodies. *Kercher* tells us of a large stone, that would tremble at the sound of a particular pipe in an organ; and *Morhoff* mentions one *Petter*, a Dutchman, who could break a rummer glass with the tone of his voice. *Mersenne* tells us, of a particular part of a pavement, that would shake and tremble as if the earth would open, when the organ play'd. Mr *Boyle* adds, that the seats will tremble at the sound of organs; that he has felt his hat do so under his hand at certain notes, both of organs, and discourse, and that he was well inform'd that every well-built vault would answer some determinate note.

There is a great dispute among the learned, whether the antients or moderns best understood and practised music; some maintaining, that the ancient art of music, by which such wonderful effects were performed, is quite lost; and others, that the true science of harmony is now arrived to much greater perfection, than was known or practised among the antients.

This point is no other ways to be determined, but by comparing the principles and practice of the one, with those of the other.

As to the theory or principles of harmonicks, says Mr *Malcolm*, 'tis certain we understand it better than they did, because we know all they knew, and have improved considerably on their foundation; the great dispute then lies in the practice.

Were it not that dissenting from those authors, would be thought rashness, much more might be enumerated as reasonable, at least, for as what they alledge against the *Grecian* practice, or the ancient method in general; if the reader will take the pains to look over that little book, entitled, *Vossius de poematum cantu, & viribus rhythmici*, he will there see the reasons why that celebrated writer accuses the moderns almost of ignorance in this art, with respect to the ancient *Greeks*.

With regard to the practice, it may be observed, that among the ancients, music in the most limited sense of the word, included harmony, rhymes, and verse; and consisted of verses sung by one or more voices alternately; or in chorus, sometimes to the sounds of instruments, and sometimes voices only.

Their musical faculties we have already observed, were *Melopoëia*, *Rhythmopoëia*, and *Poësis*; the first whereof may be considered under two heads, viz. *Symphony* and *Melody*.

As to the latter, it contains nothing but what relates to the conduct of a single voice, or making what we call *Melody*.

Nor

Nor do they appear to have ever thought of the concert and harmony of parts. This, says Mr *Malcolm*, was no part of the ancient practice, but entirely a modern invention; for which we are beholden to *Guido Aretine*, a *Benedictine Fryar*. We would not however be understood, adds he, to mean that the ancients never joined more voices or instruments than one together in the same symphonies; but they never joined several voices, so as that each had a distinct and proper melody, which made among them a succession of various concords, and were not in every note unisons, or at the same distance from each other, as octaves, &c.

This last indeed agrees with the general definition of the word *symphony*; yet 'tis plain, that in such cases there is but one song, and all the voices perform the same individual melody. But when the parts differ not by the tension of the whole, but by the different relations of the successive notes, this is the modern art, which requires so peculiar a genius, and on which account, continues Mr *Malcolm*, the modern music has the advantage of that of the ancients.

For further satisfaction on this subject, see *Kercher*, Dr *Wallis*, Mr *Malcolm*, and others, who unanimously agree, that after all the pains they have taken to know the true state of the ancient music, they could not find the least occasion to think there was any such thing in their days as music in parts. See SYMPHONY and SYNAULIA.

The ancient musical writers were very mysterious and perplex'd. *Boëtius* and *Gregory the Great* first put them into a more easy and obvious method. It was in the year 1204. that *Guido Aretine*, a *Benedictine Fryar* of *Auregium* in *Tuscany*, first introduced the use of the *staff* with five lines, on which with the spaces he marked his notes, by setting a point up and down upon them, to denote the rise and fall of the voice; tho' *Kercher* mentions this artifice to have been in use long before *Guido's* time. See NOTE and STAFF.

Another contrivance of *Guido's* was, to apply the six musical syllables, *Ut, re, mi, fa, sol, la*, which he took out of *St John the Baptist's Hymn*. See HAND.

Besides his notes of music, by which, according to *Kercher*, he distinguish'd the tones or modes, and the seats of the semi-tones; he also invented the scale, and several musical instruments, called *Poly pleëtra*, as Spinnets and Harpsichords. See NOTES and GAMUT.

The next considerable improvement was in the year 1330. when *Jean de Muris*, Dr of *Paris*, invented the different figures of notes, which express the times, or lengths of every note, at least their relative proportions to one another, now called

*Longi,*



*Longs, Breves, Semi-breves, Crotchets, Quavers, Semi-quavers, and Demi-semi-quavers*, which see under their respective Articles.

The most ancient writer of music we have already observed, was *Lasus Hermionensis*, but his works, as well as those of many others, as well *Greeks* as *Romans*, are lost. *Aristoxenus*, disciple of *Aristotle*, is the eldest author extant on this subject, of him *Athenæus* quotes a passage out of a 4th book, tho' we have but three, and those imperfect; after him came *Euclid*, author of the *Elements*, about 303 years before *Christ*. *Aristides Quantilianus* wrote after *Cicero's* time. *Alypius* stands next; after him *Gaudentius*, the philosopher; *Nicomachus*, the *Pythagorean*; and *Bacchius*, sen. of which seven *Greek* authors we have a fair copy with a translation and notes in *Latin* by *Meibomius*.

*Ptolemy*, the celebrated mathematician, wrote in *Greek* the principles of harmony, about the time of the emperor *Antonius Pius*; this author kept a medium between the *Aristoxenians* and *Pythagoreans*; he was succeeded at a good distance by *Manuel Byrennius*.

Of the *Latins* we have *Boëtius*, who wrote in the time of *Theodric the Goth*, and one *Cassiodorus* near 505 years after *Christ*, about the same time *Martianus Capella*, and *St Augustin* not far remote.

Of the moderns are *Zarlin*, *Salinas*, *Vincenzo*, *Galileo*, *Doni*, *Kercher*, *Mersennus*, *Paran*, *De Caux*, *Perrault*, *Des Cartes*, *Holdisworth*, *Wallis*, *Malcolm*, *Holder*, *Morley*, *Harris* in his *Lexicon*, &c.

MUSICA *Antiqua*, is the music of the ancient *Greeks* and *Romans*, down to the eleventh century, when about the year 1024 *Guido Aretine* invented or revived music in parts, which may with propriety be call'd *Antiquo moderna*; modern with respect to the *Greeks*, and ancient with regard to us.

MUSICA *Arithmetica*, that part of the science which considers sounds by the help of numbers.

MUSICA *Artificiale*, music that is not performed by the natural organs of the voice, but by instruments or machines, contrived to imitate it. This again is used in another sense, as when a piece of music is sung in two parts, the one whereof is by B molle or flat, and the other by B sharp or natural; the former of which is term'd *artificial*, having something particularly soft and sweet in comparison to the sharp.

MUSICA *Attiva* or *prattica*, *practical music*, or that part which regards only the execution, without considering the reasons or cause of the good effect of such execution.

MUSICA *Choraica*, a sort of music, proper for dancing, consisting of a variety of different motions.



**MUSICA Chorale**, music sung in a chorus, as in the church, wherein the time of the notes is equal ; 'tis otherwise called *Musica Piéna*, *Canto fermo*, and plain chant or song.

**MUSICA Chromatica**, is a sort of music, in which there are many chromatic signs, as flats and sharps, intervals, &c. See **CHROMATIC**.

**MUSICA Combinatoria**, that part which teaches the manner of combining the sounds ; that is, of changing their place and figure in as many different manners as possible.

**MUSICA Contemplativa**, or *Speculativa*, or *Theorica*, that treats only of the sounds, examines their natures, properties, and effects, having no regard to the executive part.

**MUSICA Diatonica**, a particular species of music, the scale whereof proceeds by tones and semi-tones, and which any one, tho' unskilled in music, may sing, it being extremely easy, the chromatic requiring a little knowledge, and the enharmonic the utmost nicety and judgment ; it is one of the genera of the antients, and is generally thought to be the first, by reason of its being so natural. *Aristides* particularly calls it *Genus Antiquissimum*. See **DIATONIC**.

**MUSICA Didactica**, is part a of the speculative music, which only considers the quantity, the proportions, and different qualities of sounds.

**MUSICA Dramatica**, *Scenica*, or *Theatrale*, is music fit for the Theatres, otherwise called *Recitativa*. See **RECITATIVO**.

**MUSICA Ecclesiastica** or *musica di Chiesa*, is church music, such as psalms and hymns. See **CHIESA**.

**MUSICA Enharmonica**, is that wherein the *Enharmonic Dieses* are frequently used, whose intervals are not so spacious as those either of the *Chromatic* or *Diatonic*, this is, by *Aristides*, called *Genus Tertium* or *Supremum*. See **ENHARMONIC**.

**MUSICA Ennunciativa**, or *Ennarrativa*, is much the same as *Musica Signatoria*. See below.

**MUSICA Figuralis**, *Figurata*, or *Colorata*, figurate music, wherein the notes are of different values, and the motions various, now slow then quick, &c.

**MUSICA Harmonica**, is when the piece consists of many parts, which though very different when played together, make an agreeable whole ; this is what we properly call music in parts.

**MUSICA Historica**, which treat of the origin and invention of music, of modes, of notes, instruments, &c. also the lives and writings of celebrated authors on that subject.

MUSICA *Hyporchematica* or *Choraica*, a sort of music fit for ballads and dancing.

MUSICA *Instrumentalis*, that is made on purpose to be play'd on instruments.

MUSICA *Manierosa*, music that must be under certain circumstances, and requires certain manners to be executed as it ought.

MUSICA *Melismatica*, or *Melodica*, is merely a song or single part, whether for the voice or instrument. See MELODY.

MUSICA *Melopoëtica* is the science or art of ranging and disposing sounds in succession in an agreeable manner, and is in short, the art of making melody. See MELODY and MELOPOEIA.

MUSICA *Mensurata*, or *Misurata*, is a kind of music, whose notes, under the government of certain times, are unequal; 'tis the contrary of *Musica Piëna*, or *Chorale*.

MUSICA *Metabolica*, is properly music transposed, as when the piece goes out of its natural mode into a transposed one, the better to express the words, or to distinguish some change in the action, passion, motion, &c.

MUSICA *Metrica*, is the harmonious cadence of the voice, heard when any one declaims or repeats verses; or 'tis a song composed to verses.

MUSICA *Moderna*, modern music, may be divided into two parts: first, *Antiquo moderna*, which is a serious sort of music, consisting of many parts, and which has been in use from Guido's time, to the beginning of the last century; second, the modern which has been used within these 60 or 80 year, and is very different from the *Antiquo moderna*, being brisk, lighter, gayer, and more sprightly.

MUSICA *Modulatoria*, that teaches to compose or modulate, *i. e.* that fixes rules for the use of *Modes*, and teaches either to sing or play well. See MODE and MODULATION.

MUSICA *Mondana*, is the perfect harmony and agreement perceivable between the many parts whereof the universe is composed.

MUSICA *Naturale*, is often opposed to *artificiale*, and signifies a kind of music or song, formed by the organs of the human voice, unassisted by instruments, or other artifices; but properly 'tis when the song proceeds in the natural order of the notes without flats or sharps. This may also be called *Diatonica*, tho' with no great propriety, because the music may either be natural or artificial, and yet *diatonic*, as proceeding by tones, and semi-tones. See DIATONIC and NATURAL.

MUSICA *Odica* is the same with *Hyporchematica* or *Choraica*.

*MUSICA Organica*, is meerly what is to be perform'd by instruments.

*MUSICA Pathetica*, is a moving and affecting kind of music, that touches and causes emotions in the mind, either of love, sorrow, pity, or any other passion.

*MUSICA Piëna*, the same with *Chorale*.

*MUSICA Poëtica*, is the art of inventing songs, of modulating concords and discords together agreeably, and makes what we call composition.

*MUSICA Prattica*, the same with *Attiva*.

*MUSICA Recitativa*, *Scenica*, or *Dramatica*, a sort of music used in Opera's, &c. irregular as to time, being a declamation in singing, which is to express the passions: and from its being thus irregular in its time, the *Italians* place the phrase *à Tempo giusto* when the *Recitative* ends, and an air, be it minuet, jigg, or any other, begins, to shew that the time is then strictly to be observed.

*MUSICA Rhythmica*, the harmony or cadence of the words in prose; or a song composed to words in prose.

*MUSICA Scenica*, the same with *Recitativa*.

*MUSICA Signatoria*, is the knowledge of the characters, notes, figures, pauses, and all other signs and marks whatever used in music.

*MUSICA Speculativa*, the same with *Contemplativa*.

*MUSICA Symphoniale*, is given by some to a piece of music whose parts are well concerted.

*MUSICA Theatralis*, proper for the theatre.

*MUSICA Tragica*, a lamenting, mournful sort of music, used in tragedy, and fit for dirges, or funeral anthems.

*MUSICA Vocale*, composed for the voice, or vocal music, in opposition to organical or instrumental, that composed for instruments.

For Musical	$\left\{ \begin{array}{l} \text{Sound,} \\ \text{String,} \\ \text{Faculty} \\ \text{Note,} \end{array} \right.$	$\left\{ \begin{array}{l} \text{See} \end{array} \right.$	$\left\{ \begin{array}{l} \text{SOUND.} \\ \text{STRING or CHORD;} \\ \text{MUSIC.} \\ \text{NOTE.} \end{array} \right.$

*MUSICO*, a *Musician*, whether he be a composer, or player; but custom has in some measure restrained the word to the player, rather than composer.

*MUTATION*, in the ancient music, signifies the changes or alterations that happen in the order of the sounds which compose a song.

*Aristoxenus* says it is, as it were, a kind of passion in the order of the music: The changes, says *Euclid*, are first

*first* in the *Genera*, when the song begins in one, as the *Chromatic*, and passes into another as *Diatonic*, called *Mutatione per genere* by the *Italians*. *Secondly*, in the *System*, as when the song passes out of one tetrachord, at *Meson*, into another, as *Diezeugmenon*; or more generally when it passes from a high place in the scale, to a lower, or contrarily, *i. e.* part of it is sung high, and part low, and this makes what is called *Mutatione per Systema*.

*Thirdly*, in the mode or tone, as when a song begins in one as the *Doric*, and passes into another, as the *Lydian*, called *Mutatione per Tuono*, or *modo*. *Fourthly*, in the *Melopoëia*, that is, when the song changes the very air, so as from gay and sprightly to become soft and languishing, or from a manner that expresses one passion or subject to the expression of some other.

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## N.

**NATURAL**, is variously used, sometimes it is taken for diatonic, and sometimes for physical; in which latter sense, *Natural* music is that produced by *Natural* Organs, *i. e.* vocal music, in contradiction to artificial, or that performed on instruments. See **MUSIC** and **DIATONIC**.

**NATURAL**, is also said of a song, the notes whereof move easily and gracefully, giving the performer as little trouble as possible; as when 'tis not carried too high or sunk too low, whereby the voice or instrument is in no wise forced or strained.

**NATURAL Harmony**, is that produced by the *Natural* and essential chords of the mode. See **MODE** and **TUONO**.

**NATURAL Note**, is used in opposition to sharp and flat notes, which are called artificial. See **NOTE** and **SCALE**.

The *Natural* ♮, is used to contradict those flats and sharps that are set at the beginning of a stave, and in such case, you must take the *Natural* note, as it is in the Gamut; as if a **B** were set in B at the beginning of a tune, it causes all the notes of that name to be flat, and if this character, *i. e.* of *Natural*, come before some one or more of those notes B, it is used instead of a sharp; but if sharps be set in like manner at the beginning, then it stands as a flat.

**NATURALE**. See **NATURAL**.

**NATURALI Suoni**. See **SUONO**.

**NEAPOLITANE**. See **CANZONETTA**.

**NECESSARIO**, *necessary*, or *that must be done*, or *which cannot be passed over*; this word is prefixed to the parts in music, as *à doi Violini Necessario*, — *that must be played by two Violins*; *Canto necessario*, it here signifies much the same as *Concertante*. See **CONCERTANTE**. Every mode has certain chords, which may be called it's *Necessary* or essential chords. See **TUONO** or **MODO**.

**NESSO**, *Nexus*. See **USUS**.

**NETE** *Diezeugmenon*, in the ancient music, was one of chords of the system of the *Greeks*. See **DIAGRAM**, **SCALE**, and **SYSTEM**.

It answers to the *E si mi* of the third octave of the modern system.

The word comes from the *Greek*, νῆξ and διαzeugμενον, the last of the separate ones; where is understood the word chord:

**NETE**

**NETE Hyperbolæon**, in the ancient music, the name of the highest or most acute of the chords of the ancient diagram. See **DIAGRAM**. It answers to the *A mi la*, the sixteenth higher than gamut of the modern scale. See **SYSTEM**.

**NETE Synemmenon**, in the ancient music, the highest chord of a tetrachord or fourth in the Greek system, added to make B flat fall between the *mese* and *paramese*, or our A and B, which had till then, the interval of a tone major between them.

This chord has the same sound with the *Paranete Diezeugmenon*, or our D by B flat.

The word comes from the Greek *nete* and *synemmenon*, the last of the chords added.

**NETOIDES**. See **USUS**.

**NOMOS**. See **MODE**.

**NON**, is an *Italian* negative, which is often abbreviated *Nô*; 'tis often joined to *troppo*, and then signifies *not too much*, and diminishes the signification of the word, as *Non troppo presto*—*not too quick*; *allegro ma non troppo*—*quick, but not too quick*, &c.

**NON Uniffoni Suoni**. See **SUONO**.

**NONA**, the ninth, one of the dissonant intervals in music, and is properly the second doubled. When an upper part syncopates, the second is accounted and treated as a ninth; *i. e.* 'tis resolved by an eighth, and accompanied by a third or fifth, and often a syncopated seventh. But when the lower part syncopates, the second is not thus used, but as a second. See **SECOND**. In thorough bass the ninth has always, or at least commonly, an eighth placed thus, 9 8; to shew that that is resolved by descending to the octave.

**NONUPLA**, is a quick time, peculiar to jiggs.

This species of time is otherwise called *the measure of nine times*, which requires two falls of the hand, and one rise; there are three sorts of *Nonupla*.

The first is *Nonupla di semi-minime*, or *dupla sesqui quarta*, thus marked,  $\frac{9}{4}$ , where nine crotchets are to be in the bar, of which four make a semi-breve in common time, *i. e.* in the down stroke six, and but three up; it is usually beat *adagio*.

The second is *Nonupla di crome*, or *sesqui ottava*, marked thus  $\frac{9}{8}$ , wherein nine quavers make a bar, instead of eight in common time; *i. e.* six down and three up, 'tis beat *presto*.

The last is *Nonupla di semi crome*, or *sub super setti partiente nona*, thus distinguished  $\frac{9}{16}$ , in which nine semi-quavers are contained in a bar, whereof sixteen are required therein in common

common time, six down and three up ; 'tis ordinarily beat *prestissimo*. See ADAGIO, PRESTO, and PRESTISSIMO. Beside these there are two other species of *Nonupla*, for which see TRIPOLA or TRIPLE.

NOTES in music, are characters which mark the sounds ; i. e. the elevations and fallings of the voice, and the swiftness and slowness of it's motions. See SOUND.

In general, under *Notes* are comprehended all the signs or characters used in music. See CHARACTER.

But in propriety the word only implies, the marks which denote the degrees of gravity and acuteness to be given to each sound. See GRAVITY and ACUTENESS.

The *Greeks* used the common letters of their alphabet for musical *Notes* ; and in regard more *Notes* were added, than they had letters, the defect was supplied by the different situation of the letters, viz. by placing them upright, inverted, &c. by cutting or doubling some stroke.

Thus the letter *Pi* expressed different *Notes* in all the following forms, Π, 11, □, —, Γ, T, for every several mode they had eighteen signs.

Now *Alypius* gives us signs for fifteen different modes, (as may be seen by the curious in *Meibomius's* translation, and *Notes* of the seven *Greek* authors) which, with the differences of the genera, and the distinction between voice and instrument, Mr *Malcolm* makes 1620 *Notes*. Not that they had so many different characters, but the same characters had different significations upon different occasions, as φ, or phi, in the diatonic genus, was *Lychanos Hypaton* of the *Lydian* mode, and *Hypate Meson* of the *Phrygian*, and so of others.

The *Latins*, in the time of *Boëtius*, had eased themselves of this needless burden, and only used fifteen letters of their alphabet for *Notes*.

Pope *Gregory* considering that the second octave was in effect the same with the first, and that the order was the same in the upper and lower octave of the gamut, reduced them to seven ; which were to be repeated in a different character : at length, in the XIth century, a *Benedictine*, one *Guido Aretine*, in lieu of letters, substituted the syllables, *Ut re mi fa sol la*, placing them in different lines, and making them with points ; lastly, it was thought proper to add *Notes* likewise in the spaces. See GAMUT.

Of the seven musical *Notes*, *ut re mi fa sol la si*, the first six are ascribed to *Guido*, who is said to have invented them at *Pomposa* in the dutchy of *Ferrara* ; the seventh, viz. *si*, according to some, was added by *Uricci Puteaneo*, according



to others by *Le Maire* ; the *French* musicians think it serves very good purposes, in avoiding the difficulty of the divisions remaining in *Guido's* scale.

Common fame ascribes to *Guido* not only the *Notes*, but also the lines, letters, cleffs, flats and sharps.

The *Notes*, *ut, re, mi, fa, sol, la*, he is said to have taken out of the hymn in the vespers of St *John the Baptist*; *Ut queant laxis resonare fibris*, &c. See *MUSIC* and *HAND*.

Hitherto the *Notes* only served to express the degrees of tune ; they were all of equal value as to time, 'till the year 1330 *Johannes de Muris* Doctor of *Paris*, gave different figures to the different points, to express the quantity of time each was to be dwelt upon.

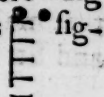
There are three things to be considered in these *Notes* ; first the quantity, *i. e.* the size and figure of the head ; secondly quality, *i. e.* the colour of the head, whether it be white or black, full or open ; thirdly the properties, as the *Italians* express themselves, *v. g.* whether the note is accompanied with a *virgula*, or *comma*, or not ; it must be likewise considered whether the *Notes* be distinct and separate, or bound together.

The several musical *Notes* are the large, containing eight semi-breves, tho' *Mersenne* makes it twelve ; the long, containing four ; the breve, two ; the semi-breve, one ; the minim, half a one ; the crotchet, a quarter ; the quaver, half a quarter ; the semi-quaver, one sixteenth ; and the demi-semi-quaver, one thirty second part of a semi-breve. See *CHARACTER*, for their respective figures.

Usually we distinguish six principal *Notes*, represented by as many different characters, *viz.* the semi-breve equal to two minims ; the minim equal to two crotchets ; the crotchet to two quavers ; the quaver equal to two semi-quavers ; and the semi-quaver equal to two demi-semi-quavers. See each under it's proper article.

The characters or marks of these *Notes* are usually set down on a staff of five or six lines, to serve as directions for keeping time in singing or playing to, or on, any sort of musical instruments. See *SINGING*.

*NOTE*, or rather *Point of augmentation*, is the increasing or enlarging the full quantity or value of any *Note*, as



nifies a crotchet and a half, and without the dot, which is called the *Note of augmentation*, it would be only a single crotchet.



The ancients used also two other points, the one was a *point of division*, which was used when any *Note* was to be divided into others of less value; and the other was a *Note of diminution*, which is a dot on the contrary side, and has a quite contrary effect of the *point of augmentation*; for instead of making it a crotchet and a half, it reduces it to half a crotchet, but both these are now entirely out of use.

The mathematicians compute that one may make seven hundred and twenty changes or varieties, with six *Notes*, without ever repeating the same twice; and that of the *Notes* of each octave, one may make 40320 different tunes or songs.

*NOTE legato.* See *LEGATO* and *SYNCOPE*.

*NOTE ferme*, a name given by the *Italians*, to *Notes* containing one time of a bar in common time, which serve as a subject for some counterpoint, especially in the plain song or *Gregorian* chant, which they call *Canto fermo*. See *CONTRAPUNTO*.

*NOTHO*, is properly *bastard*, *illegitimate*, *produced by irregular means*; this epithet was given to two of the ancient modes, *viz.* the *Hyper Eolic* and the *Hyper Phrygian*, the final of the first being B natural, it's fifth above must be false or diminished in a diatonic progression, this mode is therefore rejected from the authentic modes; and the *Hyper Phrygian* having it's final in *Fut fa*, and it's fourth above being therefore redundant, is not reckoned among the plagal modes. See *MODE*, *TUONO*, *FOURTH*, and *FIFTH*.

*NUMERO*, *Number*, of which there are eight, which the *Italians* call *radicale*, 2, 3, 4, 5, 6, 7, 8, 9, and sometimes 10 is added; each of these are frequently met with, especially in thorough basses: 2 marks the second and it's replies; the 3 the third, &c. This character #, is sometimes before and sometimes after the figure, and shews that it is to be major, greater or sharp; as 3 #, or # 3; and this b, is also used in like manner, as 3 b, or b 3; which intimates that it be minor, less, or flat.

We often find these characters b and # alone without a cypher, which shew that the third is to be played, and that major or minor as the character is # or b. See *FLAT* and *SHARP*.

O.

**O.** *i. e. Majusculæ*, O, or circle, or double C, or semi-circle, is a note called by us a semi-breve, by the *Italians* *Circolo*, with which they mark what they call *Tempo perfetto*, and we *Triple time*. See **TRIPLE**.

The ancients indeed used O as a mark of triple time; from a notion that the ternary or number 3, was the most perfect of all numbers, and therefore properly expressed by a circle, the most perfect of all figures thus, O; or

or



**OBLIGATO**, signifies *for*, on purpose for, or necessary, as *doi violini obligato*, on purpose for two Violins; and so of other things, as *confogotto obligato*, that must be play'd with a Bassoon, &c.

Sometimes it signifies confined or restrained by certain rules, subjected to certain limits or laws, in order to perform some particular thing, to give some particular expression of a passion, action, &c. In this sense we say, *Contrapunto obligato*. *Fuga obligata*. See **LEGATO**.

In this sense we also say, the bass is *obligato*, when it is only a ground of a certain number of bars, which are to be repeated over and over; such is the bass to chacones, &c. and every bass wherein one is obliged to keep a certain movement, and to perform only certain notes, &c.

**OBLIQUO** *oblique*. When the word is joined to *Nota*, it signifies two breves tied together, which make but one body, whence 'tis named in *Italian* *Nota d'un corpo solo*; sometimes there is a tail, or the right or left side either ascending or descending. See **NOTE**, **LEGATURA** and **VIRGULA**. However it be, the two extremes mark the sound, the middle

serves only to tie them, as



For *Moto obliquo*,

see **MOTO**.

**OBOE** or **OBOI**, a *Hautboy*, or *Hoboy*. See **HAUTBOY**.

**OCTAVE**, an harmonical interval, consisting of seven degrees or less intervals. See **INTERVAL**.

The most simple perception that we can have of two sounds, is that of unisons; in regard the vibrations there begin and end together. The next to this is the octave; where the more

acute sound makes precisely two vibrations, while the grave or deeper one, makes one; and wherein by consequence, the vibrations of the two meet at every vibration of the more grave. See TUNE and GRAVITY.

Hence unison and *octave* pass almost for the same concord. See CONCORD and UNISON.

Hence also the proportion of the two sounds that form the *octave* are in numbers, or in lines, as 1 : 2; so that two chords or strings of the same matter, thickness, and tension, one whereof is double the length of the other, produce the *octave*. See CHORD.

The *octave* is called among the ancient authors the *Diapason*, because containing all the simple tones and chords; all of which derive their sweetness from it, as they rise more or less directly out of it. See CONCORD.

To be just, it must contain diatonically seven degrees or intervals, and consequently eight terms or sounds; whence it is called by the name *octave*.

The *octave* containing in itself all the other simple concords, the degrees being the differences of those concords: it is evident, the division of the *octave* comprehends the division of all the rest. See SYSTEM.

By joining therefore all the simple concords to a common fundamental we have the following series.

$$\begin{array}{cccccccc} \text{Fundamental } 1 & \frac{6}{5} & \frac{5}{4} & \frac{4}{3} & \frac{3}{2} & \frac{8}{5} & \frac{5}{3} & \frac{2}{1} \\ & 5 & 4 & 3 & 2 & 5 & 3 & 1 \\ & \text{3d lefs} & \text{3gr.} & \text{4th.} & \text{5th.} & \text{6lefs} & \text{6gr.} & \text{8ve.} \end{array}$$

Again, the system of the *octave*, containing all the original concords, and the compound concords being the sum of the *octave*, and some lesser concord; in order to have a series to reach beyond an *octave* we must continue them in the same order through a second *octave*, as in the first, and so on to a third and fourth *octave*. Such a series is called the scale of music. See MUSIC.

The composition of *octaves* may be carried on infinitely, yet three or four is the greatest length we go in ordinary practice. The old scales went but two, or at most three *octaves*, which is the full compass of an ordinary voice. When we say that the ancient scales went but two, or at furthest three *octaves*, we do not mean that they were not allowed to exceed that compass; but that between the extrems of a double or triple *octave*, were contained all the variety that was possible or needful, for even then, an active musician would take the liberty to surprize them, by running through greater extrems,

Not



Notwithstanding the perfection of the *octave*, yet after the third, the agreement diminishes very fast; nor do they ever go so far at one movement as from one extream to the other of a double or triple *octave*; seldom beyond a single one: Nor is either voice or instrument well able to go beyond. To form a fourth *octave*, if the acuter string be half a foot long, which is but a small length to render a clear sound, the graver must be eight feet. If then we would go beyond a fourth *octave*, either the acute string would be too short, or the grave one too long; not but this inconvenience is remedied by a greater tension of each.

The *octave* is not only the greatest interval of the seven original concords, but the first in perfection; as it is the greatest interval, all the lesser concords are contained in it: Indeed, the manner wherein the lesser are found in the *octave*, is somewhat extraordinary, *viz.* by taking both an harmonical and arithmetical mean between the extreams of the *octave*, and then both an arithmetical and harmonical mean between each extream, and the most distant of the two means last found, *i. e.* between the less extream and the first arithmetical, and between the greatest extream and the first harmonical mean will have all the lesser concords. See CONCORD, DISCORD, and PROPORTION.

*Nicomachus*, disciple of *Pythagoras*, says, that to produce an *octave*, take two chords and stretch the one by a weight of six pounds, and the other by one of twelve, the sound of the last will be an *octave* to that stretched by the six pound weight, and from thence proceeds to fix the proportion of weights to be used for the production of the other intervals.

Mr *Malcolm* observes, that any wind instruments being over blown, the sound will rise to an *octave*, and no other concord, which he ascribes to the perfection of the *octave*, and its being next to unison.

From the simple and perfect form of the *octave* arises this peculiar property, that it may be doubled and tripled, and still be concord, *i. e.* the sum of two or more *octaves* are concord; though the more compound, gradually, less agreeable. He adds, that there is that agreement between its extreams, that whatever sound is concord to one, is so to the other.

*Des Cartes*, from an observation of the like kind, *viz.* that the sound of a whistle or organ pipe will rise to an *octave* if forcibly blown, concludes that no sound is heard, but its acute *octave* seems some way to eccho in the ear.

The ancient *Grecian* system had no greater compass than a double *octave*, or fifteenth, which they called *Dis Diapason*. But in the modern, 'tis tripled, and even quadrupled. See INTERVAL.

Among



Among the ancients, *Euclid* and *Gaudentius* the philosopher agree, that there were seven species of *octave*; the first, says *Euclid*, begins from one of the sounds called *Baripicnis*, and has a tone for its highest interval, as from *Hypate Hypaton* to *Paramese*, this is the *Mixolydian* mode. The second a *Mesopicnis*, whose last or highest interval but one is a tone; as from *Parhypate Hypaton*, to *Trite Diezeugmenon*, called the *Lydian*. The third a *Oxipicnis*, which has a tone for its third interval at top, as from *Lychanos Hypaton* to *Paranete Diezeugmenon*, called the *Phrygian*. The fourth again a *Baripicnis*, wherein the tone is the fourth interval from the top, as from *Hypate Mese* to *Nete Diezeugmenon*, and this is the *Dorian*. The fifth a *Mesopicnis*, which has a tone for its fifth interval from the top as from *Parhypate Mese* to *Trite Hyperbolæon*, called the *Hypolydian*. The sixth a *Oxipicnis*, wherein the tone is the sixth interval from the top, as from *Lychanos Mese* to *Paranete Hyperbolæon*, called the *Hypo-Phrygian*. And the seventh begins a *Baripicnis*, in which the tone is the first interval below, as from *Mese* to *Nete Hyperbolæon*, (or from *Proslambanomenos* to *Mese*) and is the *Hypodorian*. *Bacchius* and *Gaudentius* speak much to the same purpose; we shall only give the reader one example of the latter, to make the distinction apparent. The first, says he, is from *Hypate Hypaton* to *Paramese*, composed of the first species of fourth and fifth, and is the *Mixolydian Mode*, &c. But *Martianus Capella* is of another opinion, and says there are eight species of *octave*, which he proceeds to enumerate in the following manner: The first is from *Proslambanomenos* to *Mese*; the second is from *Principalis Principalium*, i. e. *Hypate Hypaton* to *Paramese*, and so on through the eight, but is silent as to the situation of the tone in those different species. 'Tis discernable enough how he came to reckon eight, since he counts from *Proslambanomenos* to *Mese* one, which the others make the same as from *Mese* to *Nete Hyperbolæon*.

In thorough bass the *octave* and its replies, are marked by a simple 8. In melody the voice or sound of an instrument may move an *octave per salto*, but very seldom two *octaves*, especially the voice. In harmony two *octaves* should never follow one another, if differing in degree of tune *per salto* of a fifth or other interval, but it may be followed by any of the other concords perfect or imperfect. See CONCORD, &c.

OCTAVINA, a kind of small *Spinnet*, that may easily be removed, having only one row of keys, and those not to the usual number, perhaps not to above three *octaves*, the common ones going four or more. Its pitch is taken an  
octav

*have* higher than the ordinary ones. See SPINET and HARPSICORD.

O D E, a song or composition proper to be sung, and composed for that purpose, the singing is usually accompanied with some musical instrument. See SONG.

It consists of long and short verses, distinguish'd into stanza's or strophes, wherein the same measure is preserved throughout.

'The *odes* of the ancients, says Vossius, had a regular return of the same kind of verse, and the same quantity of syllables in the same place of every similar verse; but there is nothing, continues he, but confusion of quantity in the modern *odes*'; so that to follow the natural quantity of our syllables, every stanza will be a different song. 'Then he proceeds, 'The moderns have no regard to the natural quantity of syllables, and have introduced a barbarous and unnatural variety of long and short syllables, which they apply, without any regard, to the notes; so that 'tis no wonder our vocal music has no effect.' *De poëmatum cantu.* See VOCAL.

Among the ancients, *odes* signified no more than songs; with us they are different things.

The ancient *odes* were generally in honour of their Gods, as many of those of Pindar and Horace; sometimes on other subjects, as these of Anacreon, Sappho, &c.

The *English odes* are generally composed in praise of heroes, and great exploits.

The distinguishing Character of an *ode*, is sweetness; the poet is to sooth the minds of his readers by the variety of verse, and the delicacy of words, the beauty of numbers, and the description of things most delightful in themselves. Variety of numbers is essential thereto. At first indeed, the verse of the *ode* was of but one kind, but for the sake of pleasure and music, to which they were sung, they by degrees so varied the numbers and the feet, that their kinds are almost innumerable. One of the most considerable is the *Pindaric*, distinguished by its boldness and the rapidity of its flights.

The ancient *ode* had originally but one *stanza* or *strophe*, but at last was divided into three parts, *strophe*, *antistrophe*, and *epode*.

The priests going round the altar to sing the praises of the gods, called the first entrance *strophe*, i. e. turning to the left; the second turning to the right, they called *antistrophe*, q. d. returning. Lastly, standing before the altar, they sung the remainder, which they called the *epode*.

OMNES, a latin term, which we sometimes find for Tutti, all or altogether. See TUTTI and DA CAPELLA.

ONDEGGIARE

**ONDEGGIARE**, to return the hand beating time, not directly, but by degrees; as *Ondeggiando la mano* signifies to keep it wavering in the air, or giving it two motions before 'tis quite lifted up to end the bar, and thence to fall it to beat a first, second or third time of that or another measure.

**OPERA**, a dramatic composition set to music and sung on a stage, accompanied with musical instruments, and enriched with magnificent dressings, machines, and other decorations.

The *Opera's* we derive from the *French*, they from the *Italians*; and the *Venetians*, who hold it as one of the principal glories of their carnival, first invented it.

**OPPOSITIONE**, or rather *Opposizione*, is the placing one thing against another, or in a place that does not properly belong to it; this often happens, especially when preparing for a cadence we place the fifth with the sixth thus  $\frac{5}{6}$  *per oppositionem*.

**ORATORIO**, is a sort of spiritual opera full of dialogues, recitativos, duettos, trios, ritornellos, choruses, &c. the subject thereof is usually taken from the scripture, or is the life and actions of some saint, &c. The music for the *Oratorio* should be in the finest taste, and most chosen strains. The words hereof are often in *Latin*, sometimes in *French* and *Italian*, and among us even in *English*. These *Oratorios* are greatly used at *Rome* in time of *Lent*; here indeed they are used in no other season.

**ORCHESTRA**, is a part of the theatre between the scenes and the audience, wherein the musicians are disposed to play the overture, &c. of a play, be it tragedy or comedy, of the opera, oratorio, serenata, &c. See **OPERA**.

**ORDINARIO**, often, commonly, as *Tempo Ordinario*, usual time; *Signo Ordinario*, the ordinary or common sign.

**ORDINE**, the arrangement of many parts to make a whole one: thus when the *Italians* speak of the antient systems, they say *Ordini di Mercurio, di Terpandro, Philalao, Pythagoras, &c.* to signify the rank in which each of those authors placed their sounds, the number thereof limited by them, and what distance and proportion they gave them; and they say of a tetra-chord that it is in *Ordine di quattro corde, i. e.* a whole one, composed of, and divisible by, four chords. See **CHORD** and **TETRACHORD**.

**ORGAN**, the largest and most harmonious wind instrument. See **MUSIC**.

The invention of the *Organ* is very ancient, though 'tis agreed that it was very little used till the eighth century. It seems to have been borrowed from the *Greeks*. *Vitruvius* describes an *Hydraulic* one in his tenth book of Architecture.

The



The emperor *Julian* has an epigram in it's praise. St *Jerom* mentions one with twelve pair of bellows, which might be heard a thousand paces, or a mile; and another at *Jerusalem*, which might be heard at the *Mount of Olives*.

There is one in the cathedral of *Ulm* in *Germany* that is ninety three feet high, and twenty eight broad; the biggest pipe is thirteen inches in diameter, and it has sixteen pair of bellows.

The modern *Organ* is a buffet, containing several rows of pipes.

The size of the *Organ* is generally expressed by the length of it's biggest pipe; thus we say an *Organ* of thirty two feet, of sixteen, of eight, and of two feet.

Church *Organs* consist of two parts, viz. the main body, called the great *Organ*; and the positive, or little *Organ*, which is a small buffet, commonly placed before the great *Organ*.

The *Organ* has at least one set of keys, when it has only one body, and two or three when it has a positive or chair *Organ*; though large *Organs* have four and sometimes five sets of keys; besides which the pedals or largest pipes have their keys, the stops or touches whereof are played by the feet. The keys of an *Organ* are usually divided into four octaves, viz. the second sub-octave, first sub-octave, middle octave, and first octave. Each octave is divided into twelve stops or frets, whereof the seven black ones mark the natural sounds, and the five white the artificial ones, i. e. the sharps and flats; so that the keys usually contain forty eight stops or touches. Some organists add to this number one or more stops in the third sub-octave as well as in the second. [Note, some Harpsichords and Spinets have their natural stops or keys often marked white, and their artificial ones black.] The pedals have about two or three octaves, at the pleasure of the organist, so that the number of stops or keys is undeterminate.

Each key or stop pressed down opens a valve or plug which corresponds lengthwise with as many holes as there are rows of pipes on the sound-board: The holes of each row are opened and shut by a register or ruler pierced with forty eight holes; by drawing the register the holes of one row are opened, because the holes therein correspond with those of the sound-board, so that by opening a valve the wind brought into the sound-board, by a large pair of bellows, finds a passage into the pipes, which correspond to the open holes of the sound-board; but by pushing the register, the forty eight holes thereof not answering to any of those of the sound-board, that row of pipes answering to the pushed register are shut.



Whence it follows that by drawing several registers, several rows of pipes are opened; and the same thing happens if the same register correspond to several rows; hence the rows of pipes become either simple or compound; simple, where only one row answers to one register; compound, where several. The organists say a row is compound when several pipes play upon pressing one stop.

The pipes of the *Organ* are of two kinds; the one with mouths like our Flute, and the other with reeds. The first, called pipes of mutation, consist,

1st. Of a foot, which is a hollow cone, and which receives the wind that is to sound the pipe. 2dly. To this foot is fastened the body of the pipe; between the foot and the body of the pipe is a diaphragm or partition, which has a little long narrow aperture to let out the wind; over this aperture is the mouth, whose upper lip being level cuts the wind as it comes out at the aperture.

The pipes are of pewter, lead mix'd with a twelfth part of tin, and of wood; those of tin are always open at their extremities; their diameter is very small, their sound is very clear and shrill: those of lead mixed are larger; the shortest open, the longest quite stopped; the mean ones partly stopped, and having besides a little ear on each side of the mouth, to be drawn closer or set farther asunder, in order to raise or lower the sound. The wooden pipes are made square, and their extremities stopped with a valve or tampion of leather; the sound of the wooden and leaden pipes is very soft; the large ones stopped are usually of wood, the small ones of lead; the longest pipes give the gravest sound, and the shortest the most acute; their lengths and widths are made in the reciprocal ratios of their sounds; and the divisions regulated by their rule, which they call the diapason; but the pipes that are shut have the length of those that are open, and which yield the same sound. Usually the longest pipe is sixteen feet; tho' in extraordinary *Organs* 'tis thirty two: the pedal tubes are always open though made of wood and of lead.

The reed pipe consists of a foot, which carries the wind into the shallot or reed, which is a hollow demi-cylinder, fitted at it's extremity into a kind of mould by a wooden tampion. The shallot is covered with a plate of copper, fitted at it's extremity into the mould by the same wooden tampion: It's other extremity is at liberty; so that the air entering the shallot, makes it tremble and shake against the reed; and the longer that part of the tongue which is at liberty is made, the deeper is the sound. The mould, which serves to fix the shallot or reed, the tongue, the tampion, &c. serves also to  
stop

stop the foot of the pipe, and to oblige the wind to go out wholly at the reed. Lastly, in the mould is foldered that part called the tube, whose inward opening is a continuation of the reed; the form of this tube is different, in different ranks of pipes.

The degree of acuteness and gravity in the sound of a reed pipe depends on the length of the tongue, and that of the pipe, taken from the extremity of the shallot, to the extremity of the tube.

The quality of the sound depends upon the width of the reed, the tongue and the tube; as also on the thickness of the tongue, the figure of the tube, and the quantity of wind.

To diversify the sound of the pipes, they add a valve or portvent, which lets the wind go in at fits and shakes.

Dr Wallis has endeavoured in the *Philosophical Transactions* to shew the imperfection of the *Organ*, and whence it arises.

*Hydraulic ORGAN*, a musical machine that plays by means of water. Of these there are several sorts in *Italy* in the grotoes of vineyards.

*Ctesbes* of *Alexandria*, who lived in the reign of *Ptolemy Evergetes*, about 3782 year of the world, is said to have first invented *Organs* that play'd by compressing the air with water, as is still practised. *Archimedes* and *Vitruvius* improved them, and have left us descriptions of the *Hydraulic Organ*: *Felibien de la vie des Archit.* And *Vossius* quotes from them both in his book *De Poëmatum Cantu*.

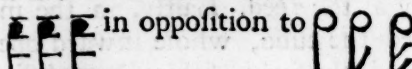
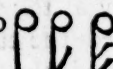
In the cabinet of queen *Christina* is a beautiful and large Medallion of *Valentinian*; on the reverse whereof is seen one of these *Hydraulic Organs*, with two men, one on the right, and the other on the left side thereof, seeming to pump the water which plays it; and to listen to the sound of it: It has only eight pipes placed on a round pedestal; the inscription is *PLACEA SPETRI*.

**ORGANICAL**, in the ancient music was that part performed by instruments. See **MUSIC**.

The *Organical* comprehends three kinds of instruments, viz. wind instruments, as Trumpets, Flutes, Haut-boys, &c. stringed instruments, as Lutes, Lyres, Violins, Harpsichords, &c. and pulsatile instruments, or those played by beating with the hands or sticks, as Drums, &c. See each under it's proper article, **TRUMPET**, **FLUTE**, **LUTE**, **DRUM**, &c.

**ORGANO**, signifies the thorough bass. It is usually scored with figures over the notes for the Hapsichord, Bass-Viol and Lute.

*ORGANO picciolo*, a chamber or little Organ, used to play in a small room, about two or three foot high, i. e. it's longest pipe is that length, made in a small buffet like the positive or little Organ of a church organ.

OSCURO or *Oscurato* is said of a note when the head thereof is black or obscure, as  in opposition to  See HEMIOLIA.

OSSERVANZA, *con Osservanza*, with care, exactly, truly, &c. See CON.


OSTINATO or *Contrapunto ostinato*, is much the same with *Perfidiato*. See PERFIDIA.

OTACOUSTICS, is a term taken from the *Greek*, applied to instruments that add to, or increase the sense of hearing. See *Hearing* TRUMPET.

OTTAVA. See OCTAVE, being the same.

*Sesqui* OTTAVA. See EPOGDON, SESQUI and TRIPLE.

OTTINA. See TRIPOLA or TRIPLE.

OTTUPLA, *Ottuple*, or the measure of four times; 'tis marked with a semi-circle C, and sometimes thus  when 'tis to be played very quick. In this time eight quavers are contained in a bar. But it often happens in the *Italian* music, that suddenly instead of two quavers for every time of the bar, three are required, this is called *Dodecupla*. 'Tis enough to place a 3 over three quavers or notes of equal value, to shew the measure must be changed, and when this 3 is omitted, it sufficiently demonstrates the measure to be *Ottupla* again; and this makes what is called by the *Italians* *Ottupla è Dodecupla*. See TIME, DODECUPLA, and TRIPLE.




*Ottupla. Dodecupla.*

Corelli in the last movement of his 10 sonata, opera terza, very often uses an 8 after the *dodecupla*, to shew that the triple there becomes common time.

OVERTURE, or *Ouverture*, opening or preluding; a term used for the solemnities at the beginning of an act or ceremony, as of an opera, tragedy, comedy, concert of music, &c. See CONCERT.

The *Overture* of the theatre in *France* is a piece of music which has usually a fugue in the second movement. See FUGUE.

OXIPICNI *Suoni*, in general are high sounds, but in particular the highest of any three notes that are to one another as C to C sharp and D  are thus called; the lowest are called the *Baripicni*, and those in the middle *Mesopicni*. See BARIPICNI and MESOPICNI.

See  
P.



# P A R

## P.

**P**, In the *Italian* music, frequently signifies *piano*, which is what we called *soft*, *i. e.* where the force of the voice or instrument is to be diminished, so as to make a kind of *eccho*, whence the word *eccho* is often used for *Piano*. See **PIANO**.

**PÆAN**, a hymn in honour of *Apollo* or some other of the gods, chiefly used on occasion of victory and triumph. See **HYMN**.

*Festus* derives the word from ἀπὸ τοῦ παῖν, *ferio*, — to smite, shoot; but *Hesychius* rather takes *Apollo* to have been thus denominated from παῖω θεραπεύω, — *I heal*, in allusion to his being the deity of medicine.

The *Pæan* took it's name from *Apollo* himself, occasioned by his mother's crying out to him when he encountred *Python* the serpent, ἦ παῖ, ἦ παῖ, — *do boy, bravely boy*. It was also a foot in poetry thus called, as proper to the hymn *Pæan*; though *Quintilian* derives the word from it's inventor *Pæon* a Physician; it consists of four syllables, one long and three short.

**PAGINA**, a *Page*, the same as *carta*. See **CARTA**.

**PP**, signifies *piu piano*, — *more soft*, or a second *eccho* more remote than was performed for *piano* alone.

**PPP**, signify *pianissimo*, — *softest of all*, or a third *eccho*, the voice or sound being here as it were quite lost in air. See **PIANISSIMO**.

**PANDORON**, a musical instrument of the stringed kind, used among the ancients, resembling a *Lute*. See **LUTE**.

It had the same number of strings, but they were of brass, and consequently gave a stronger sound.

It's frets are of copper, like those of the *Cistrum*; it's back flat like that of a *Guittar*, and the rims of it's table like those of it's ribs, cut into semi-circles.

*Du Cange* observes, that *Varro*, *Isidore*, and others of the ancients, mention it as only having three strings.

The word, according to some, is formed of the Greek πάν, and δῶρον, *i. e.* all gifts, or all sorts of gifts. *Isidore* derives it's name from it's inventor *Pandorus*. Others from *Pan*, to whom they attribute it's invention, as well as that of the *Flute*. See **FLUTE**.


**PARA**, *prope*, *near*; this word is added to the name of several chords of the ancient system. See **SYSTEM**.

**PARA-**



**PARAFONI** *Suoni*. See **SUONO**.

**PARAMESE**, in the ancient music, the ninth string or chord in their diagram or scale. See **MUSIC**, **DIAGRAM**, and **SYSTEM**.

The word is *Greek*, and signifies *juxta medium*, — *near, or next the middle*; it's place or situation in the first state of music, being next to the middle or *Mese* chord. See **CHORD**, **LYRA**, and **STRING**. It answers to *Bfa bmi* , in our second octave.

**PARANETE**, the sound of the sixth string, so called by reason it was next to the last. See **LYRE**.

**PARANETE** *Diezeugmenon*, the last but one of the separate or disjoined chords: one of the sounds of the ancient *Greek* scale had this name, and is the *D la re* of the third octave of our scale.

**PARANETE** *Hyperbolæon*, is the last but one of the high chords of the ancient system, and answers to the *G re sol* of our third octave.

**PARANETE** *Synemmenon*, the last but one of those chords added in order to make a sound fall between *Mese* and *Paramese*, which were distant a tone major, which should divide that same into two semi-tones, the one major, the other minor, and is our *C sol ut* by B flat of the third octave.

**PARHYPATE** *Hypaton*, near the first of the principal ones; is a name given by the ancients, to one of their sounds which answers to the *C sol ut* of the second octave of the Organ. See **SYSTEM** and **LYRE**.

**PARHYPATE** *Meson*, near the middle ones, was the name of the sixth chord of the ancient system, and is the *Fut fa* of the second octave of the modern scale. See **SYSTEM** and **LYRE**.

**PARHYPATOIDES**, are the highest of those sounds, called by *Aristides*, &c. *Spissi*. See **SPISSUS**.

**PAROLA**, a word which answers to some particular note of a piece of music.

**PART**, a piece of the score or partition wrote by itself for the convenience of the musicians; or it is one or more of the successions of sounds which makes the harmony, wrote apart. See **PARTITION**.

Or the *Parts* are the sounds made by several persons singing or playing in concert. See **CONCERT**.

Music in *Parts*, most writers seem to agree was unknown to the ancients; they had but one *Part*, all their harmony consisted in the succession of sounds or notes, none in consonance. See **MUSIC** and **SYMPHONY**.

There

There are four principal *Parts* in music ; treble, tenor, counter tenor, and bass. See each in its proper place.

Some compare the four parts in music to the four elements ; the bass represents the earth, the tenor the water, the counter tenor the air, and the treble fire.

*PARTE Superiore*, is every part that is not the foundation of harmony, but, says Mr *Brossard*, accidental thereto ; or it is any part that is higher than another, with which 'tis compared.

*PARTE Inferiore*, is every part in which the song serves as a bass, or is the foundation of harmony ; thus the tenor, counter tenor, or bass, may be called *inferior Parts*, provided there be a treble or higher part.

PARTICIPATION.

PARTICIPATO.

} See SYSTEM and

TEMPERAMENT.

*In PARTITO*. See CANONE.

*PARTITION*, the disposition of the several parts of a song set on the same leaf, so as upon the uppermost range of lines are found the treble notes ; in another those of the bass ; in another, the tenor, and so on, that they may be sung or played jointly or separately commonly called the score. See *PART, MUSIC, TREBLE, &c.*

*PART organical*. See ORGANICAL.

*PASSACA GLIO*, is properly no more than a *chaccone*. See *CHACONE*. The only difference between them is, that the movement of this is somewhat graver, the tune softer, and the expression less lively : they are for the most part in the less modes or flat keys ; wherein the third from its final is flat.

*PASSAGE* or or *PASSAGIO*, a portion of an air or tune consisting of several little notes, as quavers, semi-quavers, and last, one, two or three measures at most ; thus what the *Italians* call *Contrapunto d'un sol Passo*, is a succession of sounds in the beginning of a song, consisting of one, two or three bars, which is to be imitated in other places ; not with the same strings or tones, but only observing the same number, motion, and figure, as in the notes of the first passage, which says Mr *Brossard*, makes one of the kinds of *contrapunto perfidiato*. See *PERFIDIA*.

*PASSEPIED*, an air in all respects very like a minuet, except that 'tis more brisk and lively. See *MINUET*.

*PASSIONATO*, to play passionately, in a moving affecting manner.

*PASTORAL*, an air composed after a very sweet, easy, gentle manner, in imitation of those airs the shepherds are supposed to play.

PATHE-

**PATHETICA**, *pathetic, moving, affecting, expressive, &c.* signifies to play in such a manner as to move pity, compassion, anger, and other passions, acting in the soul of man.

The *Chromatic genus* with its semi-tones major and minor, as well ascending as descending, its redundancies, diminutions, and variety of motions, is most proper for this way of playing: but this must be understood to be better for this purpose than the *Diatonic*, and we have good reason to think, that could we reach the *Enharmonic genus* of the ancients, we should be better able to raise certain affections.

**PAVAN** or **PAVANE**, a grave and majestic *Spanish* dance; wherein the dancers turn round, and make a wheel or tail before each other, like that of a peacock; whence it's name.

The *Pavan* was anciently in great repute, and was danced by gentlemen with cap and sword, by those of the long robe in their gowns, by princes with their mantles, and by ladies with their gown tails trailing after them, as some wear them now.

It was called the *grand Ball*, from the solemnity wherewith it was performed.

To moderate its gravity, it was usual to introduce several flourishes, as passades, capers, &c. by way of episodes. The tune thereof is the slowest and gravest part of instrumental music, generally consisting of three strains.

It's tablature on the score is given us at large by *Thoinot Arbeau* in his *Orchesographie*.

**PAUSA generalis.** See **POINT** and **CORONA**.

**PAUSA initialis.** See **MODO**, **TEMPO**, and **PROLATION**.

**PAUSE** a character of silence and repose, called by some *mute figure*, because it shews that some of the parts are to be silent, while the others continue the song, either for the sake of some fugue or imitation, to give a breathing time, or to give room for another voice, &c. to answer what this part sung, as in dialogues, ecchos, &c. See **DIALOGO**.

The modern ancients had two kinds of *Pauses*; the one called by the *Italians initial Pauses*, because placed at the beginning of the piece, though sometimes after, and very regularly before the Circle O, or semi-circle C, that is, either in triple or common time.

They had also pauses after the characters of the measure, and in the course of the piece which may be called *accidental Pauses*.



A *general PAUSE*, is a general cessation or silence of all the parts.

A *demi PAUSE*, as the *French* term it, is a silence during the time of half a bar.

We say a *Pause* of a minim, semi-breve, long *Pauses*: *Pauses* of chroma and semi-chroma, are names given by the *Italians*, to express the different values of *Pauses*; for the signs and characters thereof, see *CHARACTER*. But yet it may not be amiss here to give the reader their *Italian* names, which are these,

*Pausa di massima*, — *di longa*, — *di brevi*, — *di semibrevis*,  
*Pause of a large*, — *of a long*, — *of a breve*, — *of a semibreve*  
*Pausa di minima*, — *di semiminime* — *di croma* or *mezzo sospiro*,  
*Pause of a minim*, — *of a crotchet*, — *of a quaver*.

*Pausa di semi-croma*. } For their proportions with re-  
*Pause of a semi-quaver*. } spect to common time, See *CHARACTER*; and with regard to the various species of triple time, see *TRIPLE*.

*PEDALS*, are certain keys of an organ, thus called because played and stopped by the feet. See *ORGAN*. The *Pedals* or the largest pipes in the machine are made square of wood and other materials, their number is not limited.

They are of modern invention, and serve to carry the sound an octave deeper than the rest.

*PENTACHORD*, an ancient musical instrument with five strings, whence the name πεντε, *five*, and χορδή, *a string*.

The invention of the *Pentachord* is referred to the *Scythians*; the strings were of bullock's leather, and struck with a plectrum made of goat's horns.

*PENTACHORDO*, that has five strings or chords. See *CHORD* and *PENTACHORD*.

*PENTATONON*, in the ancient music, is a concord, called by us the *redundant sixth*. See *SIXTH*.

It consists of four tones, and a major and minor semi-tone; whence the name of *Pentaton*, *q. d.* five tones. See *CONCORD* and *TONE*.

*PER ARSIN*, *PER THESIN*, terms in music; *Per* is a *Latin* preposition, signifying *by*, *during*; *Arsis* and *Thesis* are *Greek* words, the first whereof signifies *elevation*, the last, *position*.

*PER THESIN* then, signifies in beating or during the fall of the hand for the first part of the bar; and *Per Arsin*, du-

A a

ring



ring the rise of the hand, or the last part of the bar ; which in common time is equal, and in triple, unequal.

A song, counterpoint, or fugue, &c. are said to be *Per Thesin*, when the notes descend from acute to grave ; and on the contrary, that they are *Per Arsin*, when the notes rise or ascend from grave to acute. See ACUTE and GRAVE.

PERFECT, (or PERFETTO in *Italian*) denotes something that fills and satisfies the mind or ear ; in which sense we say, a *perfect* cadence, concord, &c. and is there opposed to imperfect. See each in it's place, CADENCE, CONCORD. &c.

The ancients had two kinds of modes, the major and minor, and each of these was again either *perfect* or *imperfect*. See MODO.

This word, when joined with mode, time, &c. usually expresses the triple time or measure, in opposition to imperfect time, which is common or duple time. See TRIPLE TIME and MEASURE. See also O.

PERFETTA *Tripola*. See TRIPLE.

*Sesqui altera maggiore* PERFETTA. See SESQUI.

PERFETTA *prolatione*. See PROLATION.

*Punto di* PERFETTIONE. See POINT and PUNTO.

PERFETTO, *perfect*. See PERFECT, TRIPLE, SESQUI, and SIGN.

PERFIDIA, is a term borrowed from the *Italians*, signifying an affectation of *doing always the same thing, following the same design, of continuing the same motion, the same song, the same passage, and the same figure of notes* ; such as the stiff basses of chacones, &c. because depending wholly on the caprice of the composer. We have examples of this kind in *Angelo Berardi's Documenti Armonici*.

PER Ogni *Tempi*, when placed in a motetto, signifies that it may be played at any time, on any occasion, not being fixed for any particular day or subject.

PERIPHERES, is a *Greek* term, which according to *Martianus Capella*, has the same signification with what the *Italians* call *Conducimento circoncorrente*, and the *Latins* *Ductus Circumcurrens*. See DUCTUS and CONDOCIMENTO.

PERPETUI *Suoni*. See SUONO.

PERTHESIN. See PER.

PERTINACCIA, nearly the same with *Perfidia*. See PERFIDIA.

PETTEIA, *petteia*, in the ancient music, a *Greek* term, to which we have no corresponding one in our Language.

The

The *Melepoëia*, i. e. the art of arranging sounds in succession so as to make melody, is divided into three parts, which the *Greeks* called *Lepsis*, *Mixio*, and *Chresis*; the *Latins* *Sumptio*, *Mistio*, and *Ufus*; and the *Italians* *Presa*, *Mescolamento*, and *Uso*; the last is by the *Greeks* also called *Petteia*, and by the *Italians* *Pettia*.

PETTEIA or *Pettia* then, is the art of making a just discernment of all the manners of ranging or combining sounds among themselves, so as they may produce their effect; i. e. may express the several passions they are intended to raise: thus, e. g. it shews what sounds are to be used, and what not, how often any of them are to be repeated, with which to begin, and with which to end, whether with a grave sound to rise, or an acute one to fall, &c. It is the *Petteia* that constitutes the manners of music; it being this that chooses out this or that passion, this or that motion of the soul to be awakened, and if it be proper to excite it on this and that occasion; 'tis therefore in music, what manners are in poetry.

We do not see whence the denomination should have been taken by the *Greeks*, unless from *πέτεια*, *their game of chess*; the *Petteia* being a sort of combination or arrangement of sounds, as chess is of the pieces called *παιττοι*, *calculi*, *Chess-Men*.

*Petteia est qua cognoscimus, quinam sonorum emittendi, & qui sint assumendi, tum quoties illorum singuli. Porro à quonam incipiendum, & in quem definiendum, atque hæc quoque morem exhibet. Aristides.*

PHANTASTIC *Style*, is a style proper for instruments, or a free and unlimited kind of composition, subject to no rules, governed by no design, and not at all premeditated. See COMPOSITION and STYLE.

PHONICS, the doctrine or science of sound, called also *Acoustics*. It comes from the *Greek* *φων*, *sound*, *voice*. *Phonics* may be considered as an art analogous to *Optics*, and may be divided like that into refracted, reflected, and direct. These branches the bishop of *Ferns*, in allusion to the parts of *Optics*, denominates *Phonics*, *Cataphonics*, and *Diaphonics*.

*Phonics* is improveable both with regard to the object, the medium, and the Organ.

As to the object, sound, it may be improved, both with regard to the begetting and propagating of sounds. The first in speaking or pronouncing, in whistling or singing, in hollowing or luring, which are all of them distinct arts, and improveable: The second by the position of the sonorous body, with regard to medium. *Phonics* may be improved by the

thinness and quiescency of the parts thereof, and by the sonorous body's being placed near a smooth wall, either plain or arched, especially cycloidally or elliptically; whence the theory of whispering places. Add to these, that placing the sonorous body near the water, it's sound is mollified; that by placing it on a plain, the sound is conveyed to a greater distance than on higher ground, &c. See SOUND and BELL.

As to the Organ, the ear, it is helped by placing it near a wall, (especially at one end of an arch, the sound beginning at the other,) or near the surface of water or the earth; and also by instruments, as the Stentorophonic Tube or Speaking Trumpet. See TRUMPET. And likewise by an instrument to help weak ears, as spectacles do eyes; by an instrument that takes in vast remote sounds, as telescopes do objects; by a microphone or magnifying ear instrument; by a polyphone or multiplying ear instrument.

*Cataphonic* or reflected hearing may be improved by several kind of artificial echoes; for in general, any sound falling, either directly or obliquely, on any dense body of a smooth surface, whether plain or arched, is beat back again, or reflected, *i. e.* does echo more or less.

PHRYGIAN *Mode*, a war-like kind of music fit for Hautboys and Trumpets, to inspire the men to military achievements, such as marches, &c. also a sprightly measure in dancing.

PHTONGOS, a sound or tone; tho' sound and tone are indifferently used to express the same thing, they differ greatly from each other. See TONE and SOUND.

PHYSICA *Musica*. See MUSICA.

PIANO, soft and sweet, by way of an echo. See ECCHO and CANTO.

PIANISSIMO, very soft, and so as that the sound may seem at a great distance, and almost lost in air. See PPP.

PIANO PIANO, or PIU PIANO, is nearly the same with *pianissimo*, or rather a degree between it and *Piano*. See P.

PICCIOLA *Tripola*. See TRIPOLA or TRIPLE.

PICCIOLA. See ORGAN and TROMBONE.

PIENO, is often used for the words *tutti*, *grandée*, or *grossi*, and often with *choro*, as *Pieno choro*, — a full chorus.

Sometimes also it signifies *force*, *vehemence*, *energy*; in which sense, they say a fifth is *Piu Pieno* than the octave, *i. e.* it has more effect, or makes itself more sensible to the ear.

PIENO

**PIENO**, *Piu Pieno*. See **QUINTA** and **NOTE**.

**PIETOSO**, signifies to play or sing in a soft manner, fit to move pity or compassion.

**PIFFERO**, is a little Flute or Fife. This instrument is used in war, generally by itself, unless accompanied with the Drum; the sound it yields is extremely shrill, loud, and is heard at a great distance; it is held after the manner of a *German Flute* to be played on. See **FLUTE** and **FLAGEOLET**.

**PIQUE**, is to separate and divide the notes one from another, in a plain and distinct manner; this is otherwise expressed by the words *Staccato* and *Spiccato*, which see.

**PIKNOS**, but rather see **PYKNOS**.

**PIVA**, a Hautboy or a Cornet. See **HAUTBOY** and **CORNET**.

**PIU**, *a little more*, it increases the strength of the signification of the word to which 'tis added, as

**PIU Allegro**, — *a little quicker*.

**PIU Piano**, — *more slow, or more soft*.

**PIU Presto**, *i. e.* play a little brisker and quicker than *presto* itself requires; and so of the other words *adagio*, *lente grave*, *vivace*, &c. See each in its proper place.

**PLAGALE**, *Plagal*. See **FUGA**, **MODO**, and **AUTENTICO**.

**PLOKE** or **PLOKI**. See **USUS**.

**PLAIN Chant**. } See { **CHANT**.

**PLAIN Descant**. } See { **DESCANT**.

**PNEUMATICOS**. See **STROMENTO**.

**POCO**, *a little less*, has just the contrary effect of *piu*, and therefore diminishes the strength of the signification of the word to which it is annexed.

**Poco allegro**. See **ALLEGRO** and **PIU**.

**Poco largo**, *a little slow*. See **LARGO**.

**Poco presto**, not quite so quick as *presto* requires. See **PRESTO**.

**Poco piu allegro**, a little more brisk and lively than *allegro* alone requires.

**Poco minor allegro**, a little less gay than *allegro*. See **ALLEGRO**.

**POINT**, a mark or note aciently used to distinguish the tones or sounds. See **NOTE** and **SOUND**.

Hence we still call it simple counterpoint, when a note of the lower part answers precisely to that of an upper; and figurative counterpoint, when any note is syncoped, and one of the parts makes several notes or inflexions of the voice while the other only holds on one. See **COUNTERPOINT**.

We



We still use a *Point* to raise the value of a note, and prolong it's time by one half, *e. g.* a *Point* added to a semi-breve instead of two minims, makes it equal to three, and so of the other notes. See **TIME**, **NOTE** and **CHARACTER**, see also **PUNTO**.

**PONTICELLA**, a small bridge. See **BRIDGE** and **MAGAS**.

**PORT** *de voix*, a *French* term, which signifies the faculty and habitude of making shakes, passages, and diminutions, wherein the beauty of a song or piece of music greatly consists, and which the *Italians* comprehend under the terms *Trilli*, *gioppi* and *Strafcini*.

*Bacilli* calls the *Port de voix*, the translation or passing of a lower to a higher note. It consists in three things; the lower note, which is to be sustained; the doubling made on the higher note, and the sustaining the same after it has been doubled. This by some is also called *anticipation*.

**POSAUNE**, *Tuba ductilis*, by us called a Sackbut. 'Tis a sort of large Trumpet, fit only to play the bass or tenor to a Trumpet; it must be lengthned and shortned according as the sounds are required to be either grave or acute. See **SACKBUT**.

**POSITIO**, is the putting down the hand in beating time. See **THESIS**.

**POSITIVE**, the little Organs usually placed behind or at the feet of the Organist, played with the same wind and the same bellows, and consisting of the same number of pipes with the large one, though those much smaller, and in a certain proportion: this is properly the Chair Organ. See **ORGAN**.

In the Organs of the Jesuits, the *Positive* is the grand body.

**POTENZA**, the letters, characters, and figures, whereby grave and acute sounds are distinguished, were anciently thus called, as the notes and signs of the modern music are now; though some will have *Potenza* signify any sound whatever produced by an instrument.

**POTENZE**. See **POTENZA** and **SUONO**.

**PRATTICO**, as *Musico Prattico*, is strictly speaking no more than a musician who applies himself wholly to practice, without giving himself any trouble, but merely about the executive or performing part, not endeavouring to compose or make new pieces.

**PRATTICA**, *Practice*, as *Prattica antiqua* or *antica*, the ancient *Practice*; or *Prattica moderna*, — the modern *Practice*. See **MUSICA**.

**PRELUDE**,

**PRELUDE**, in *Italian Preludio*, is a flourish or an irregular air, which a musician plays off-hand, to try if his instrument be in tune, and so lead him into the piece to be played. Overtures of Operas are a sort of *Preludes*; very often the whole band in the orchestra run a few divisions to give the tone. See **TUONO**.

**PRESSA**, is in general a character, which shews when and where a performer in a concert is to begin to sing or play. But in particular, especially in fugues or canons, 'tis thus marked  $\ddagger$ , over the note at which the second part, that is to follow or imitate the first must begin; if the mark be repeated a second time, 'tis to shew the place where the third part must begin to imitate the second, and so on through all the parts. See **USUS**.

**PRESTO**, *fast or quick, gayly, yet not with rapidity.*

**PRESTO PRESTO**, the same with *prestissimo*.

*Men Presto*, or **NON TROPO PRESTO**, *less quick, not too quick.*

**PRESTISSIMO**, is *extreamly quick, hastily, with fury.*

**PRIMA**, *Viola, voce.* See **PRIMO**.

**PRIMARIUS**. See **PROTOS**.

**PRIMO**, *the first*; this word is often abridg'd, **P<sup>o</sup>**, **1<sup>o</sup>** or **I<sup>o</sup>**, and added to other words, as

*Primo canto*, — *the first treble.*

*Alto Primo*, — *the first treble.*

*Tenore Primo*, — *the first tenor.*

*Basso Primo*, — *the first bass.*

*Fagotto Primo*, — *the first bassoon.*

*Choro Primo*, — *the first chorus, &c.* See **TREBLE**,

**TENOR**, **BASS**, **TROMBONE**, **SACKBUT**, **CHORUS**, &c.

**PRINCIPALIS**, *Mediarum & Principalium, Principalium extenta tetrachordon.* See **SYSTEM**.

**PROFESSORE di Musica**, one that studies or teaches, or is a professor of music.

**PROGRESSUS Celer**. See **SUPPOSITION**.

**PROHIBITO**, *forbidden*, or that is not proper, or according to just rule. *Intervallo prohibito* is every interval in melody, that does not pass the ear easily or naturally, & give it some pleasure; such are the *Tritone*, the sixth major, the seventh, ninth, &c. though under certain circumstances even these have pleasing effects, in that by their harshness they render the concords more agreeable. See **INTERVAL**, **TRITONE**, &c. See also **VIETATO**.

**PROJECTIO**, is when any sound in the enharmonic genus is raised three dieses. See **DISSOLUTIO** and **SPONDEASMUS**.

**PROLATION** the art of shaking or making several inflexions of the voice or sound on the same note or syllable. See SINGING.

The signs that the antients used to signify a prolation to be made on any note, was a point in a circle or semi-circle, thus  $\odot$   $\odot$ .

This point was the length of a semi-breve and minim; there are two sorts, *perfect* and *imperfect*.

*Perfect prolation* was marked after the cleff as above, and whereever these marks were found, the semi-breve contained three minims, for which reason they placed the figure 3 or  $\frac{3}{2}$  or  $\frac{3}{1}$ , which shew that three such notes are required in a bar. A.

*Imperfect prolation* was marked with the same character with time, and made the semi-breve contain but two minims B.



These characters are almost intirely disused in the modern practice, but as they are often met with in ancient music, 'tis therefore necessary that a musician have some knowledge of them.

Tho' even now the *Italians* have two sorts of prolation in music, which are signified by characters resembling that above described A.

The first is *prolatione maggiore perfetta*, thus marked  $\odot$  or  $\frac{3}{2}$ .

The second *prolatione minore perfetta*, thus  $\odot$  or  $\frac{3}{4}$  or  $\frac{3}{2}$ , and oftener C and  $\frac{3}{2}$ ; but in both cases the semi-breve contains a whole bar, and its pause the same time, the minim one third of the bar, and its pause the same, and so of the rest in proportion.

**PRONTO** readily, quick, nimbly, without loss of time.

**PROPE**, near. See PARA; *Prope media*. See PAMESE, and SYSTEM.

**PROPORTION**, is the ratio that two terms bear to each other upon comparing them, as two numbers, two lines, two sounds, &c. as if we were to compare *ut* below with *sol* above, or any other two sounds at different parts of the scale. In general there are two sorts of proportion.

The first is equality, and is when two terms are equal, the one containing neither more or less than the other, as 1: 1, 2: 2, 8: 8. Two sounds that are in this proportion are

are said to be unisons, that is, to have the self same degree of gravity and acuteness. See GRAVITY, &c.

The other is of inequality, as when of two terms one is larger than the other, *i. e.* contain more parts as 4 : 2, because the first contains the latter once, and something left; this therefore must be inequality. Of this proportion there are five species, which the *Italians* call *Generi*.

*First, Moltiplice or Multiple*, is when the larger number contains the small one twice, as 4 : 2; if this greater term do contain the less but twice as 4 : 2, 6 : 3, 16 : 8, &c. it is called *proportio dupla*, if three times *trippla*, if four *quadrupla*, and so on to infinity.

The second sort of proportion of inequality is *proportione del genere*, or *super particolare*, when the greater term contains the less once, and a third of the greater remains, as 3 : 2; if the number remaining be exactly half the less number, the proportion is called *sesqui altera*; if a third part of the less, as 4 : 3 *sequi terza*, and so on, adding to *sesqui* the ordinal number of the less term.

The third proportion of inequality, is called *proportione del genere super parziante*, in which the greater terms contain the less once, and 2, 3, 4, or more parts of the less remain, or as *Zarlin* says 2, 3, 4, or more units, &c. This proportion is distinguish'd by the words *bi*, *tri*, *quadri*, &c. between *super* and *parziante*; thus the proportion of 5 : 3, is called *super bi parziante terza*, because 5 contains 3 once, and two units remain, which are two parts of three; that of 7 : 4 *super tri parziante quarta* by reason 7 contains 4 once, and three parts of 4 remains, and so of others. The fourth and fifth sorts of proportion of inequality are compounded of the *Multiple*, and one of those above described; 'tis needless to say any thing concerning these here, since those above mentioned alone are used by musicians to compare sounds, and to measure the differences of concords and discords. For the table of concords, see CONCORD; we shall here lay down that of discords.

## T A B L E.

Seventh Greater	_____	_____	15 : 8
Seventh Less	_____	_____	9 : 5
False Fifth	_____	_____	64 : 45
Tritone	_____	_____	45 : 32
Tone or second Major	_____	_____	9 : 8
Tone Minor	_____	_____	10 : 9
Semi-tone Major or second Minor	_____	_____	16 : 15
Semi-tone Minor	_____	_____	25 : 24
Comma	_____	_____	81 : 80

B b

But



But it is still to be observed, that what has been said must be understood of comparing a greater number with the less, and therefore must be thus written  $3 : 1$ , or  $\frac{3}{1}$ ; for if you compare a less to a greater, the places must be changed thus,  $1 : 3$  or  $\frac{1}{3}$ , and the word *sub* must be placed to the name above mentioned, as *proportio tripla* is thus marked  $3 : 1$  or  $\frac{3}{1}$  and *proportio sub tripla* thus,  $1 : 3$  or  $\frac{1}{3}$ .

PROPORZIONE. See PROPORTION.

PROPRIETA. See NOTE and VIRGULA.

PROSLAMBANOMENOS, supernumerary, added.

This name the ancient *Grecians* gave to one of the chords of their lyre or system, which answers the *A mi la* of the first octave of the organ, or modern scale. See SCALE and SYSTEM.

PROTOS, *Deuteros*, *Tritos*, *Tetartos*, four Greek words, which in Latin signify *Primarius*, *Secundarius*, *Tertiarius*, and *Quartarius*, according to Mr *Brossard*, but oftener found *Protus*, *Deuterus*, *Tritus*, and *Tetartus*. These terms were used by several writers on music, since the XIth century, or *Guido's* time, to name the eight tones or modes of the plain song, which were all they distinguish'd, and called the first and second tones *Proton* or *Primarii*, that is, of the first rank, the third and fourth *Deuteron*, of the second; the fifth and sixth modes *Triton* or *Tertiarii* of the third rank; and the seventh and eighth *Tetarton* or *Quartarii* of the fourth; 'tis thought by some that the modern *Grecians* use the same names at present. See TUNO.

PSALM, a divine song or hymn, from the Greek *Ψαλμ*, *Isng*. The word *Psalms* is appropriated to the hundred and fifty psalms of *David*; and the name *Canticle* or *Song* given to other pieces of the same kind composed by other Prophets and Patriarchs.

St *Augustin* observed that the ancients made a difference between *Canticle* or *Song*, and *Psalms*; that the former was sung solitary, or by the voice alone, but the latter accompanied with musical instruments.

The *Psalms* in the ancient editions are divided into five Books, nor is *David's* name found at the head of more than seventy-three of them; tho' some, and among the rest, St *Augustin* and St *Chrysostom* attribute all the hundred and fifty to him without exception. The *Jews* however were always of another sentiment; and 'tis certain that some few, at least, were not his. St *Jerom* observes, among the number, several that were composed long after *David*; *Du Pin* adds, it is difficult to ascertain the authors. All we know of the book is, that it is a collection of songs made by *Esdra*s.

Gradual

Gradual *Psalms* were those anciently sung on the steps of the temple.

The penitential *Psalms* were formerly the same as those now so called. See GRADUAL.

PSALMODY, the art or knowledge of singing psalms, from the Greek *Ψαλμωδία*. See PSALM.

PSALTERION, *Psaltery*, a musical instrument much in use among the ancient *Hebrews*, who called it *Nebel*.

We know little or nothing of the precise form of the ancient *psaltery*.

That now in use is a flat instrument in form of a trapezium, or triangle truncated a-top.

It is strung with thirteen wire chords set to unison and octave, and mounted on two bridges, on the two sides; it is struck with a plectrum or little iron rod, or sometimes with a crooked stick, whence 'tis usually ranked among the instruments of percussion.

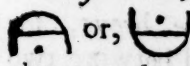

It's chest or body resembles that of a Spinet. It has its name à *Pfallendo*; some also now call it *Nablum* or *Nablium*.


*Papias* gives the name of *Psaltery* to a kind of Flute used in churches, to accompany the singing, in *Latin* called *Sambucus*. See SAMBUCUS.

PULSATILE, as *Pulsatile* instruments, for which see STRUMENTO.

PUNTO, PUNCTUS, or PUNCTUM, *Point*. See NOTE, CHARACTER, PROLATION, and POINT. There are besides those *Points* described under the above recited articles, other kinds of *Points*, as *Puncti Convenientiæ ac moræ*, *Punctus Caudatus*, *Puncto D' Accressimento*, or augmentation, points of division, translation, alteration, and imperfection, which we shall here describe.

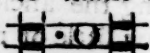
First then, *Puncti Convenientiæ ac moræ*, are thus marked

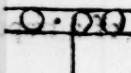


 or, , both which denote that the note over which they are placed is to be held out till the other parts come to their conclusions, and this only when put in one part of the piece; for if it be found in all the parts of the song, it marks a general silence, *ad libitum*.

Second, *Punctus Caudatus*, or point with a tail thus,  this is otherwise called *Point of Alteration* or *Division*, of which we shall say more.


Third, *Puncto Di Accressimento* or *Augmentation*, is very common in the antient as well as modern music, and what has been said under note of augmentation, is a sufficient explanation hereof with regard to common time. See NOTE,

But with regard to triple time this has other effects, which come under the articles of

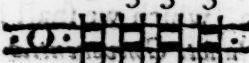
*Fourth, Punto Di Perfettione*: here it makes the breve perfect, for the breve in the triple  $\frac{3}{2}$  usually contains three times, or one whole bar, if it be followed by another breve, or any note of greater value than itself, but if followed by a semi-breve, or two minims, &c. it contains but two thirds of a bar, and therefore wants a point to make it perfect; which point from this has it its name.  and thus


$\frac{3}{2}$   and  $\frac{3}{4}$   and  $\frac{3}{8}$  ; in the


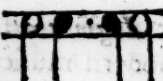
first example the breve is equal to a breve and a semi-breve; in the second a semi-breve to one and a minim; in the third a minim is equal to a minim and crotchet; and in the last the crotchet to one and a quaver. This point still increasing the value of the note to which it is added by one half.

*Fifth, Punto Di Divisione* has quite the contrary effect with *Punto di Perfettione*, and is placed on the left side of notes, and divides them. 'Tis put in triple time, before a semi-breve followed by a breve, and diminishes the breve of one third of it's content, so that it contains but two times instead of three 

*Sixth, Punto di Translatione*, is a *Point* by which the value of one note is carried to another, that is sometimes very distant from it; 'tis placed before and after a semi-breve followed by a number of breves; the second of these points is transferred to the last of those breves, and makes it contain


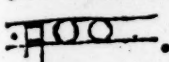
three times or a whole bar.  $\overset{2}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot}$  

*Seventh, Punto di Alterazione* diminishes the breve, for a *Point* placed between two semi-breves situated betwixt two breves, lessens the breves so that they contain but two times, not a bar,  and the same holds with regard to

other notes, as minims and semi-breves  crotchets and minims  and so of the rest.

*Lastly, Punto di Imperfettione*, diminishes the long two ways, first of one of it's parts, and then of two, if placed before a semi-

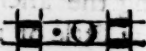
femi-breve and a long follows it ; it takes off only one of its




parts, as  ; but if placed before a long followed by two semi-breves, it takes away two of its six parts, as .

PUNTO di Radoppiamento. See RADOPPIAMENTO.  
PYKNOS. See SPISSUS.

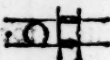


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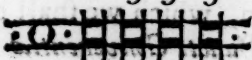
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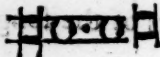
$\frac{3}{2}$   and  $\frac{3}{4}$   and  $\frac{3}{8}$  ; in the


first example the breve is equal to a breve and a semi-breve; in the second a semi-breve to one and a minim; in the third a minim is equal to a minim and crotchet; and in the last the crotchet to one and a quaver. This point still increasing the value of the note to which it is added by one half.

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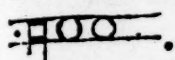
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femi-breve and a long follows it ; it takes off only one of its

parts, as  ; but if placed before a long followed by two femi-breves, it takes away two of its six parts, as .

PUNTO *di Radoppiamento.* See RADOPPIAMENTO.  
PYKNOS. See SPISSUS.

Q.

**QUADRATO** or **QUADRO**, is a name given to the note *B* when it comes in the natural or diatonic order, thus marked *b*, 'tis a semitone minor higher than the *B mol* or *b*, and in respect of that may be called sharp. See **FLAT** and **SHARP**.

**QUADRIPLICATO**, *Quadruple*. See **INTERVAL** and **PROPORTION**.

**QUARTA**, the fourth of one of the concords or harmonical intervals. See **DIATESSARON**, **FOURTH**, and **INTERVAL**.

This interval, as well as the octave and fifth, admits not of majority and minority; and when placed below the fifth, divides the octave arithmetically, and distinguishes the plagal from the authentic modes. See **HARMONICAL DIVISION**.

'Tis by some, says Mr *Brossard*, esteemed an imperfect concord, but is most generally allowed to be perfect; 'tis treated in practice by some as dissonant, and contrarily by others.

The fourth to be just must contain diatonically two tones, one major the other minor, and a major semi-tone, and chromatically five semi-tones, three major and two minor.

If the fourth contains only a tone and two major semi-tones, or three semi-tones major and one minor, 'tis said to be diminished, and therefore dissonant; which is not used unless by supposition, when 'tis resolved by the third, or sometimes by the false fifth, &c.

If two tones, a semi-tone major and another minor, or three major and three minor semi-tones be found in the fourth, 'tis called tritone, false fourth, and is superfluous, consequently a discord, which is absolutely forbidden in melody, and which passes in harmony only when resolved by the sixth, sometimes by the octave, and very rarely by the third.

The fourth and it's double triples, &c. are indifferently marked in thoro' bass by a 4, in which the diminished fourth is thus marked *b* 4, and the superfluous or tritone *#* 4.

The

The perfect fourth has a very good effect in melody rising or falling by disjoint as well as conjoint degrees, &c. and is necessary to form a perfect cadence. See CADENCE.

'Tis not then to be wondred at, says Mr *Brossard*, that the ancients, whose music was only melody, place it among the concords, and that it's greatest enemies are obliged to agree that in this respect at least, 'tis truly so.

But in harmony 'tis true it has something harsh, which is softened by the third, when the upper part syncopes, and by the fifth when the lower part syncopes; and 'tis for this reason that in practice 'tis treated as a dissonance. To this some say that it is a concord to the first part of the syncope, and that it serves as a preparation to the fourth which is made on the second part thereof, we shall not here take upon us to enter the dispute, but refer the reader to *Kercher*, *Mersenne*, *Zarlino*, &c.

*Sesqui* QUARTA *duple*. See SESQUI and PROPORTION.

QUART-FAGOTTO. See DULCINO and BASSOON.

QUARTARIUS. See PROTOS.

QUARTO, *fourth*, as *Quarto choro*, *modo*, *Violino*, the fourth chorus, mode or tone, Violin, &c. See each in it's place.

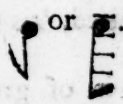
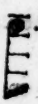
QUATRICROMA, is what we call a demi-femi-quaver, thirty two whereof make a bar in common time. See TIME and TRIPLE; see also BISCHROMA.

A QUATRO *Soli*. See QUATUOR.

A QUATRO *Tempi*. See TEMPO.

QUATUOR, *four*, is often found in pieces of music, and shew that they are composed for four voices or instruments; the *Italians* say *à Quatro soli*, that is, for four only or alone. How these sort of compositions are to be performed. See SYSIGIA.




QUAVER, a measure of time equal to half the crotchet or an eighth of the semi-breve. See CROTCHET and SEMI-BREVE.

'Tis thus marked  or . See it under the article CHA-

RACTER among the others.

The *English* QUAVER is what the *French* call *Croche*, crotchet, because of the hook at bottom, which much resembles a shepherd's crook. See CROTCHET.



The *Quaver* is divided into two semi-quavers, thus marked  
 or   and into four demi-semi-quavers . See SEMI-

## QUAVER.

QUAVERING, the act of trilling or shaking, or running a division with the voice. See SINGING.

QUIETO, *Maniera Quieta*. See MUTATION.

QUINQUE, *five*, as *Quinque soli*, only five parts, or a piece composed for five voices or instruments only. See QUATUOR.

QUINT A. See DIAPENTE, FIFTH and CONCORD.

The fifth is one of the perfect concords, *i. e.* of such as do not admit of majority or minority, and with the fourth make an octave, which is said to be divided arithmetically when the fourth is below, and harmonically when the fifth is below; and 'tis these different divisions that occasion that distinction of modes into authentic and plagal; the latter division being in authentic modes, and the former in plagal. This interval in instruments whose sounds are fixed is for many reasons diminished, *i. e.* it's true mathematical proportions of 3 : 2, are not always given it, and the contrary happens to the fourth, which is encreased. See TEMPERAMENT.

If the fifth be composed of two tones and two semi-tones major, or six semi-tones whereof four are major and two minor, it becomes dissonant, and is said to be false or diminished; in which case 'tis resolved in harmony by the third, and accompanied by the sixth; 'tis permitted in melody descending but never rising.

If it be composed of three tones, one semi-tone major and one minor, or of eight semi-tones, four of which are major and four minor, 'tis called tetratone, as containing four tones, and becomes superfluous and dissonant, and is not permitted in melody in any manner. In harmony 'tis allowed when resolved by the sixth or octave, and accompanied by the third, &c.

All these fifths are in the thorough bass marked by 5. If at any time the superfluous be required, 'tis thus distinguished  $\sharp 5$ ; if the diminished, thus  $\flat 5$ .

In melody, when perfect, it is of great service, and has great beauties, and therefore may be used in any manner rising or falling, but disjoint or conjoint degrees; it makes a perfect cadence falling, and an attendant one rising, (see CADENCE) and is the dominant of every authentic mode.

In harmony, the fifth composes what is called the harmonical triad, because containing the thirds major and minor. 'Tis  
 this

this that is most heard in the parts near the bass, and hence it is by the *Italians* said to be *Piu pieno*, i. e. satisfies the ear more fully than the octave, which is of a sweeter nature, and does not strike the senses so powerfully as the fifth: but care must be taken that two just fifths never follow one another; for thereby, says *Zarlin*, there will be no variety of harmony or proportion, &c. but it may be followed by an octave, third or sixth, and even by a fifth either diminished or superfluous: The fifth often resolves the second syncoped by the lower part, but that must rather be superfluous or diminished than just; it also resolves the fourth when syncoped by the lower part, as also the seventh when syncoped in the upper part, and sometimes in the lower.

**QUINTUPLE** is a species of multiple proportion, when the greater number contains the less just five times, as 10 2, 20 4, &c. See **PROPORTION**.

## R.

**RADDOPIAMENTO**, *redoubling*, as *Punto di raddoppiamento*, according to *Zarlin*, is the same with point of alteration. See **PUNTO**.

**RADDOPIATO**, doubled or compounded.

**RAGGIONE**, *ratio*, *proportion*, especially among those who write the theory of music and proportion of sounds. See **PROPORTION**.

**RATIONAL**, what properly belongs to arithmetic; its proportion and *ratio*'s are ordinarily call'd *rational*.

**RATIONE**. See **RAGGIONE**.

**RATTLE**, among the antients, a musical instrument of the *Pulsatile* kind, called by the *Romans* *Crepitaculum*. See **MUSIC**.

The *Tintinabulum*, *Crotalum*, and *Systrum*, are by some esteemed only so many different kinds of *Rattles*. See **BELL**, **CROTALUM**, and **SYSTRUM**.

The invention of the *Rattle* is ascribed to the famous mathematician *Archytas*; whence 'tis called by *Aristotle* Ἀρχυτῆος κλάταλον, *Archytas's Rattle*; *Diogenes* adds the occasion of its invention, *i. e.* that *Archytas* having children he contrived this instrument to prevent their tumbling his things about the house; so that how much soever other instruments have changed their use, the *Rattle* we are sure has preserved its own.

**RE**, was with the rest of the syllables invented by *Guido Aretine*, to name the sounds in the scale of music; tho' *Vossius* says he only improv'd upon them, and that they were first used by the *Egyptians*; be that as it will, by these syllables the ancient *Greek* long names were discarded.

In the present Gamut there are two *Re*'s one by *Bmol* called *G re sol*, and the other by *b* natural, called *D la re*; and as the first is but a transposition of the last, a fourth higher, or a fifth lower, by *Re* they mean *D la re*, and therefore say only *Re*. The *Lychanos Hypaton*, and the *Paranete Diezeugmenon* of the *Grecian* scale correspond with the *Re* of our's. See **LYCHANOS HYPATON**, **PARANETE DIEZEUGMENON** and **SYSTEM**.

**REALE**, à *Quatro voce Reale*, in four, or for four parts, whether vocal or instrumental. See **PART**.

**RECHEAT**, a lesson which the huntsman winds on the horn, when the hounds have lost their game, to call them back from pursuing a counter scent. See **HORN**.

R E-

**RECITARE.** See **RECITATIVO.**

**RECITATIVO**, often abridged *Recito*, *Rec'*, or *R.*, a kind of singing that differs but little from the ordinary pronunciation, such as that wherein the several parts of the liturgy are rehearsed in Churches or Cathedrals, or that wherein the actors commonly deliver themselves on the theatre at the opera, tho' the former is rather a chant. See **SINGING** and **OPERA**.

The *Italians* value themselves on their performances of this kind, or *Recitative* way. Mr *Brossard* says these words are often found in *Italian Cantatas*, and are still more common in their *Opera's*, which, to speak plain, are no more than so many successive *Cantatas*, that have some connection to a general subject, which runs through the whole *Opera*; 'tis according to him, as has been said, a manner of singing, which borders upon declaiming, as if one declaimed in singing, or sung in declaiming, and of consequence wherein more regard is had to the expression of the passion, than of exactly observing a regular movement. Notwithstanding this sort of composition is noted in true time, the performer is at liberty to alter the parts of measure and make some long others short, as his subject requires; hence the thorough bass to the *Recitative* is ordinarily placed below the other, to the end that he who is to accompany the voice, may rather observe and follow the singer, than the person that beats the time.

The *French* call whatever the *Italians* distinguish by the name of *Solo* or *Soli*, be it one, two, three, four or more parts, by the general title of *Recit*.

**RECITATIVOS** are used to express some action, passion, to relate some story, or to reveal some design, &c. and are what in our *Operas* usually tire the audience, by reason they do not understand the language, but the songs make them some amends. See **SONG**. The word is derived from *Recitando* or *Recitare*.

**RECITATIVE Style** is a way of writing, accommodated to that sort of music.

**RECITO**, also signifies the *adagios* or grave parts in *Motetos*, *Cantatas*, &c. See **CANTATA**.

**RECTUS Ductus.** See **DUCTUS** or **USUS**.

**REDUCTION.** See **DEDUCTIONE**.

**REDITTA.** See **FUGA** and **REPLICA**.

**REFRET.** See **RITORNELLO**.

**REGISTER**, which we generally call a stop, is a part of an organ, being a thin piece of wood, perforated with a number of holes answerable to those in a sound board, which being drawn one way stops them, and the other opens them again, for the admission of the wind into the pipes: to



large Organs, there are several *Registers* as there are different rows of pipes; as the full Organ, the Flute stop, Trumpet, Eccho stops, a play of Violins, &c. See ORGAN.

REGULA, a *Rule* or *Canon*, whereby something is to be done, as *Regula Harmonica*, or *Canon Harmonicus*. See CANON.

REGULA, a *Rule* See MODE and MONOCHORD.

REGULAR, in *Italian Regolare*., according to some rule, to some intent, to follow some design, either to imitate or otherwise, to make regular Cadences, and such like. See CADENCE, IMITATION, and MODE.

REHEARSAL, an essay or experiment of some composition made in private, previous to the representation or performance in publick, to habituate the actors or performers, and make them ready or perfect in their parts; we say there is a new tragedy in *Rehearsal*, or the *Rehearsal* of a new Anthem, but for the latter we more usually say *Practice*.

RELATION *inharmonical* is a musical term used in compositions, signifying a harsh reflection of flat against sharp in a cross form, as when some harsh and displeasing discord is produced in comparing the notes of one part with those of another; or, says Mr *Brossard*, that whose extreams form a false and unnatural interval incapable of being sung, that is, with any great pleasure. For as of *Relations* some are just and others false, the just *Relations* are those whose extremities form some consonant intervals, so on the contrary the false form dissonant ones. See CONCORD and DISCORD.

But it must not be understood that the dissonant *Relations* are unfit for music, for among them are found very excellent ones, especially for moving the affections of the mind, as grief, pity, compassion, and other soft emotions, but then there are also among them such as are almost intolerable, which 'tis thought the ablest masters cannot avoid, for Mr *Brossard* speaks this line from an eminent writer, "*Evite qui voudra, ou plutôt qui pourra les fausses Relations.*"



REMISSIO, is the act of the voice, when it descends from a high note or sound to a low one, as the contrary is called *intentio*. See INTENTIO.

REPAUSARE. See *Pausa*.

REPEAT, a character, shewing that what was last play'd or sung must be repeated or gone over again. See REPETITION.

The *Repeat* serves instead of writing the same thing twice over: there are two kinds of *Repeats*, the great and small.

The

The first is a double bar dotted one each side  or a double bar dotted in the middle , or two parallel lines drawn perpendicularly across the staff with the dots as above.

This shews that the preceding strain is to be repeated ; that is, if it be near the beginning of the piece all hitherto sung or play'd is to be repeated ; or if towards the end thereof, all from such another mark.

In Gavots we usually find *Repeats*, about a third part of the piece. In Minuets, Borees Courants, &c. towards the end, or in the last strain. See MINUET, GAVOT, &c.

Some make this a rule, that if there be dots on each side of the bars, they direct to a repetition both of the preceding and following strains ; if there be dots only on one side the strain, that side alone is to be sung or play'd over again.

The small *Repeat* is when some of the last measures of a strain are to be repeated.

This is denoted by a character set over the place where the *Repeat* begins, (See CHARACTER) and continues to the end of the series.

When the song ends with a repetition of the first strain or part, instead of a *Repeat*, they use the words *Da Capo*, or the letters *D C.* i. e. at the beginning.

REPERCUSSION, a frequent *Repetition* of the same sounds. See REPETITION.

This frequently happens in the modulation, where the essential chords of each mode of the harmonical triad are to be struck oftener than the rest ; and of these three chords the two extremes, i. e. the final and the dominant ones (which are properly the *Repercussions* of each mode) oftener than the middle one.

REPETITION, a reiterating or playing over again the same part of a composition, whether it be a whole strain, part of a strain or double strain, &c.

The *Repetition* is denoted by a character called a *Repeat*, which is varied so as to express the various circumstances of a *Repeat*. See REPEAT.

When the song ends with a *Repetition* of the first strain, or part of it, the *Repetition* is denoted by *Da Capo* or *DC.* that is, from the head.

REPETITION, *reply*, is also used in music, when after a little silence one part *repeats* or runs over the same notes, the same intervals, the same motions, and in a word, the same song, which a first part had already gone over during the silence of  
this

this, and is nearly the same with fugue. But see FUGUE, and IMITATION for the distinction.

REPITITION, or *reply*, is also a doubling, trebling, &c. of an interval, or a reiteration of some consonance or dissonance, as a fifteenth is a *Repetition* of the octave, i. e. double octave, or a second octave, and so of others. See OCTAVE and INTERVAL.

REPETATUR, signifies let it be *repeated*, or it must be *repeated*, or that a part of a song, symphony, &c. be play'd or sung over again. See REPLICA.

REPLICA, *Reditta*, or *Riditta*, a *repetition*, that is, when one part after a silence repeats or runs over the same notes and intervals, and in fact the same song, which some part had gone over before it, during that silence.

This word is often used for *Repetatur*, let it be repeated; but to take off that harshness of speech, they say *Si replica si piace il Ritornello, il Choro, &c.* i. e. repeat if you please the *Ritornel*, or the chorus, &c.

REPLICATO, is properly doubled, as *Intervallo replicato*, *Ottava replicata*. See INTERVAL and REPITITION.

REPRESSA, a character where the repeat begins. See its form under CHARACTER.

RESEARCH, or *Ricerca*, a kind of prelude or voluntary play'd on an Organ, Harpsichord, Theorbo, &c. wherein the composer seems to look out or search for strains, and touches of harmony, which he is to use in the regular piece to be play'd afterwards. See PRELUDE, OVERTURE, &c.

'Tis usually done off-hand, and consequently requires a master's skill.

When in *Motetos* the composer takes the liberty to use any thing that comes into his head, without applying any words to it, or subjecting himself to express the sense or passion thereof, the *Italians* call it *Fantasia Ricercata*, the *French* *Recherche* and our musicians *Research*.

*Research* is also sometimes used as *Repeat*, *Replica*, &c. See REPEAT, REPLICA, and REPLICATO.

RESOLUTION, is when a canon or perpetual fugue is not wrote on a line, or in one part; but all the voices that are to follow the guide or first voice are writ separately, either in score, that is in separate lines, or in separate parts, with the pauses each is to observe, and in the proper tone to each.

RESONANCE, or *resounding*, &c. a sound returned by the air inclosed in the bodies of stringed musical instruments,

ments, as lutes, &c. or even in the bodies of wind instruments, as Flutes, &c. See SOUND and MUSIC.

We say also elliptic and parabolic vault will resound strongly, that is, will reflect or return a sound.

The mouth and the parts thereof, as the palate, tongue, teeth, nose, and lips, *Monf. Dodart* observes, contribute nothing to the tone of the voice, but their effect is very great as to the resonance.

Of this we have a very sensible instance in that vulgar instrument called a *Jews Harp*, or *Tromp de Bearn*; for if you hold it in your hand, and strike the tongue or spring thereof, which is the method practised to sound this instrument, it yields scarce any noise, but holding the body of it between the teeth, and striking it as before, it makes a musical buz, which is heard a good distance, and especially the lower notes.

So also in the Haut-boys the tone of the reed is always the same, being a sort of drone, the chief variety is in the tone of the resonance produced in the mouth by the greater or less aperture, and the divers motions of the lips. See HAUT-BOY.

RESPONSAY *Song*, in the church music, is an anthem of any kind, in which the choristers and the people sing by turns. See SONG and PSALM.

RÊST, a pause or interval of time, during which there is an intermission of the voice or sound. See PAUSE, and TIME.

*Rests* are sometimes used in melody, that is, in musick of a single part, to express some simple passion, or even for variety's sake; but more usually in harmony, or compositions of several parts, for the sake of the pleasure of hearing one part move, while another rests, and this interchangeably. See MELODY and HARMONY.

*Rests* are either for a whole bar, or more than a bar, or but for part of a bar.

When the *Rest* is for a part, it is express'd by certain signs corresponding to the quantity of certain notes of time, as a Minim, Crotchet, &c. and accordingly it is called a Minim *Rest*, Crotchet *Rest*, &c.

The characters or figures thereof, see under the article CHARACTER; where the note and corresponding *Rest* are found together. See also NOTE.

When any of these characters occur on either line or space, the part is always silent for the time of a minim or crotchet, &c. Sometimes a *Rest* is for a crotchet and quaver together, or for other quantities of time, for which there are no particular note; in which case, the signs of silence are not  
mul-



multiplied ; but such silence is expressed by placing together as many *Rests* of different time, as make up the designed *Rest*.

When the *Rest* is for the whole bar, the semi-breve *Rest* is always used.

If the *Rest* be for two measures, 'tis marked by a line drawn across a whole space. For three measures, 'tis drawn across a space and a half ; and for four measures, across two spaces. But to prevent ambiguity, the number of bars is usually writ over the sign.

Some of the most antient writers of music, make these *Rests* of different value in different species of time. *e. g.* The character of a minim *Rest* in common time, expresses the *Rests* of three crotchets in triple time ; in that in the triples  $\frac{6}{8}$   $\frac{6}{16}$   $\frac{12}{8}$   $\frac{12}{16}$ , it always marks the half measure, howsoever different these may be among themselves.

They add, that the *Rest* of a crotchet in common time, is a *Rest* of three quavers in the triple  $\frac{3}{8}$  ; and that the quaver *Rest* in common time, is equal to three semi-quavers in the triple  $\frac{3}{16}$ . But this variety in the use of the same characters is now entirely laid aside.

RETTO, as *Moto Retto*. See *MOTO*.

*Conducimento* RETTO. See *USUS*.

REVERTENS *Ductus*. See *USUS*.

RHYTHM or RYTHMUS, the variety in the movement, as to the quickness or slowness, length or shortness of the notes. See *NOTE* and *RYTHMICA*.

Or *Rhythmus* may be defined more generally, the proportion which the parts of the motion have to each other. See *RHYTHMICA*.

*Aristides*, among the antient musicians, applies the word *Rhythmus* three ways, *viz.* either to immoveable bodies, when their parts are rightly proportioned to each other, as a well made statue, &c. or to things that move regularly, as in handsome walking, in dancing, in the dumb shews of pantomimes, &c. or thirdly, to the motion of sound or voice ; in which the *Rhythmus* consists of long and short syllables or notes joined together in some kind of order, so as their cadence on the ear may be agreeable.

To which he adds, that it is perceived by three senses ; first by the sight, as in dancing ; by the touch, as in the beat of a pulse ; and last, by hearing, as in singing.

This in oratory, constitutes what we call a numerous style, and when the tones of voice are well chosen, an harmonical style. See *STYLE*.

In effect, *Rhythmus* in general is perceived either by the eye or ear ; and may either be with or without metre ; but the strict

*Rhythmus*

*Rhythmus* of music is only perceived by the ear, and cannot exist without it. The first consists without sound, as in dancing; in which case it may be either with or without any difference of acute and grave, as in a drum, or with variety of these, as in a song.

The *Rhythmus* of the antients was very different, as Mr *Malcolm* observes, from that of the moderns: the former only depended altogether on the poetry, and was only that of the long and short syllables of the words and verses, and had no other forms or varieties than what the metrical art afforded. The changes therein, are none but those made from one kind of metrum to another, as from *iambic* to *choraic*.

In the modern music, the constitution of the *Rhythmus* differs from that of the verse so far, that in setting music to words, the thing chiefly regarded is to accommodate the long and short notes to the syllables, in such a manner, as that the words be well separated, and the accented syllables of each word so conspicuous, that what is sung may be distinctly understood. See *MELODY*.

*Vossius* in his book *de Pœmatum cantu & viribus Rhythmi*, extolls the antient *Rhythmus*, tho' he owns it was confined to metrical feet; yet so well did they cultivate their language, especially in what relates to the *Rhythmus*, that the whole effect of their music was ascribed to it. See *MUSIC*.

*Vossius* attributes the whole force of the antient music to their happy *Rhythmus*. But this is somewhat inconceivable; Mr *Malcolm* rather takes it, that the words and sense of what was sung, had the chief effect; hence it is, that in all the antient music, the greatest care was taken that not a syllable of the word should be lost, lest the music should be spoiled.

*Pancirolos* seems of this opinion; and the reason he gives why the modern music is less perfect than the antient, is, that we hear sounds without words.

*Vossius* adds, that the modern languages and verses are altogether unfit for music; and that we shall never have any right vocal music, 'till our poets learn to make verses capable to be sung; *i. e.* 'till we new model our language, restore the antient quantities and metrical feet, and banish our barbarous rhymes. Our verses, *says he*, run as it were, all in one foot, so that we have not any real *Rhythmus* at all in our poetry: he adds, that we mind nothing farther than to have such a number of syllables in a verse, of whatsoever nature, and whatsoever order. But this exaggeration in some respects is unjust. See *VERSE*.

**RHYTHMICA**, *Rhythmica*, in the antient music, that branch which regulated the *rhythmus*. See *RHYTHMUS*

The *Rhythmica* considered the motions, regulated the measure, order, mixture, &c. so as to excite the passions, keep them up, augment, diminish, or allay them.

*Aristides*, and other antient musical writers, divided artificial music into *harmonica*, *rhythmica*, and *metrica*. See MUSIC.

But the *Rhythmica* with them likewise comprehends dumb motions, and in effect all *rhythmical*, i. e. regular motion.

*Porphyrius* divides music into *harmonica*, *rhythmica*, *metrica*, *organica*, *poëtica*, and *hypocritica*.

The antients seem to have had no *Rhythm* in their music, beside the long and short syllables of their verses and words which were sung, and always made a part of their music; so that the *Rhythmica* with them, was only the application of the metrical feet, and the various kinds of verses used by them. See RHYTHM.

RHYTHMOPOEIA, one of the antient musical faculties, as they are called, which prescribes rules for motion or rhythm.

The antient *Rhythmopoëia* is very defective. We find nothing of it in the books of the antients, but some general hints; which can scarce be called rules: in their explications there appears nothing but what belongs to words and verses of their songs, which is a very strong presumption they had no other. See RHYTHM.

This is the opinion of some, but others dissent from it with very good reason, because it is only supported by uncertainty; for tho' we find no more than what they call general hints in the works of the ancients which have come to us; yet in these we find mention made of several other treatises, which perhaps would have set us right, had they come to our hands; and this supposition is not absurd, because by these we are, as it were, referred thereto for farther satisfaction; so that this opinion has at least a small shew of certainty for its defence.

RIBATTUTA, a repeating or sounding again the same note: this is no more than shaking upon it, or making many inflections of the voice upon any particular sound.

RICERCATA, a kind of extempore prelude or overture, the same as a voluntary. See RESEARCH, VOLUNTARY, PRELUDE, and OVERTURE.

RIDITTA. See REPLICA.

RIFORMATO *Systema*. See TEMPERAMENT and SYSTEM.

RIGA LINE, this is the name the *Italians* give those horizontal lines, whereon, and between which, the notes and characters of music are disposed.

Originally



Originally there were as many lines drawn for a song, as it required notes ascending and descending, for then they placed the notes only upon the lines, but at length they placed them in the spaces, and reduced the number to four; so that there were nine places or degrees for nine different sounds, which was their extent: at last they raised the number to five, of which the lowest is reckoned first; and hereon they placed the characters for eleven different sounds, including the spaces above the fifth and below the first; and at the same time they had the liberty at pleasure to add more lines if the song ran to a greater compass; and these added lines are by us called *ledger lines*. • See LEDGER.

RIGADOON, a kind of dance, borrowed originally from *Provence*, performed in figure by a man and woman, it is gay, pleasant, &c. The word is formed of the *French Rigadon*, which signifies the same thing.

RIGOLS, a kind of musical instrument consisting of several sticks bound together, only separated by beads. It makes a tolerable harmony, being well struck with a ball at the end of a stick.

RIPIANO or RIPIENO, signifies *full*, and is used in pieces of music in parts, to distinguish those parts that play now and then to fill up, from those that play throughout the piece.

There are, says Mr *Brossard*, two kinds of *Ripienos*, one whereof plays the part of the little chorus exactly, and by consequence the harmony or number of parts is not by them increased; in this part they place pauses in the places of recitos, and only write what is to be played by the whole company, or in *da capella*, and mark them with the words *tutti*, *omnes*, &c. This sort of *Ripieno* is found in almost all composition, as well ancient as modern.

The other sort is much better, because they play a different part, or a part proper to themselves, and thereby add to the number of parts, and make the harmony the fuller.

As in pieces where in strictness two trebles, and bass, and thorough bass are sufficient, because these parts are disposed in such a manner, as their harmony is compleat when played all together; yet in order to render the piece more perfect, and to give it more grandeur, a Haut-contre, tenor, and often two Violins are added, whose parts are entirely different from the other; and the harmony then has seven parts instead of three, and is consequently more compleat and full when all the parts are to perform together; and the parts thus added, are what ought properly to be called *Ripieni*: they are now come into great use, especially in *Italian* compositions.



**RIPOSTA.** See **RIDITTA**, **REPEAT**, and **FUGUE**.

**RIPRESA.** See **REPEAT**.

**RISENTITO**, *brisk, lively, or expressive.*

**RISOLUTO**, *resolved*: thus we say a syncoped discord is *resolved*. See **SYNCOPE**.

And thus we say from the *Italian*, *la settima risoluta, con la sesta, con la quinta, con la terza*,—*the seventh is resolved by the sixth, fifth, or third*; and *dissonanze ben risolte*,—*a discord resolved naturally or according to good rules, &c.*

**RISOLUTO Canone.** See **CANONE IN PARTITO**.

**RISOLUZIONE.** See **RESOLUTION**.

**RISVIGLIATO**, this word is put to signify, that after having played or sung a doleful and lamenting strain, a gay and lively air is to follow. It signifies in the *French* to *awaken or enliven*, from the *Italian Risvegliare*.

The beauty of this kind of music, depends greatly upon the composer's having a due regard to the subject and words of the piece.

**RITORNANTE** *Conducimento*. See **USUS**.

**RITORNELLO** or **REPEAT**, the burden of a song, or the repetition of the first verses of a song at the end of each stanza or copulet. See **REPETITION**.

The word is *Italian*, and signifies properly, a little return or short repetition, such as that of an *eccho*, or of the last words of a song; especially if the repetition is made after a voice by one or more instruments.

But custom has extended the use of the word to all symphonies played before the voices begin; and which seem by way of prelude and introduction to what follows.

In the partitions of the score of the *Italian* music, we frequently find the *Ritornellos* signified by the words *si suono*, to shew that the Organ, Spinet or Harpsichord, or the like, are to repeat some few bars of what the voice has been singing.

**RIVOGLIAMENTO**, *changing*, is the placing a treble or other upper part in the place of the bass, or any low part, or *vice versa*. This often happens in double counterpoint, where the treble serves for the bass, or the bass for the treble; and that in such a manner, that the harmony, tho' different, remains as correct after this change, as it was in the natural order of the parts.


**RIVOLTARE**, *to change*, whence *rivoltata*—*changed*, as *canto revoltato*—*the treble changed*; *basso revoltato*—*the bass changed*; *la sesta revoltato diviene settima*—*the sixth reversed in double counterpoints, becomes a seventh*. This is otherwise expressed by *al* or *per reverscio*. **RIVOGLIAMENTO**.

RIVOL-

**RIVOLTATO.** See **RIVOLTARE**.

**RONDEAU**, a name applied to all songs or tunes that end with the first strain, be they gavots, jiggs, minuets, farabands, or any other kind of airs; and for that reason they have the letters *DC*, or the words *Da Capo* at the end of them, to shew that the first part must be begun again to end.

**ROSTRUM**, is the name of an instrument wherewith they rule paper for musical compositions.

**ROTUNDO**, *round*, thus the *Italians* name our B *molle* ♭ or flat; and our B natural , they call *B quadro*, or *quadrato*, from their figures. See **B QUADRO** and **MOLLE**.

**ROVERSCIO**, *al* or *per Rovescio*, *reversed*, *changed*, *turned*. See **RIVOGLIAMENTO** and **RIVOLTARE**.

**ROULADE**, a trilling or quavering. See **QUAVERING** and **TRILLO**.

**ROUND**, the same with *rotundo*. See **ROTUNDO**.

**ROUND** or *Roundley*, a kind of burden or ritornello, where the beginning of each copulet is repeated at the end thereof. See **RITORNELLO**.

## S.

**S**, Stands for *Solo*, and is used in pieces of music of several parts, to intimate, that in such places the voice or instrument is to perform *solo* or alone.

**SACBUT**, a musical instrument of the wind kind, being a sort of Trumpet, though different from the common one, both in form and size; 'tis very fit to play a bass, and is so contrived as to be drawn out or shortned according to the gravity and acuteness of the tone required.

The *Italians* call it *Trombone*, and the *Latins*, *Tuba ductilis*.

It takes asunder in four pieces or branches, and has frequently a wreath in the middle, which is the same tube only twice twisted, or making two circles in the middle of the instrument, by which means it is brought down one fourth lower than it's natural tone: It has also two pieces or branches on the inside, which do not appear unless drawn out by means of an iron bar, and which lengthens it to the degree to hit the tone desired.

The *Sacbut* is usually eight feet long, without reckoning the circles, and without being drawn out; when it is extended to it's full length 'tis usually fifteen feet; the wreath is two foot nine inches in circumference. It serves as a bass in concerts of wind music.

There are *Sacbuts* of different sizes, to execute different parts; particularly a small one called by the *Italians*, *Trombone picciolo*, and the *Germans*, *Cleine alt possaune*, proper for a counter-tenor. The part assigned it is usually called *Trombone primo*, or I°. There is another larger called *Trombone maggiore*, which may serve as a tenor; it's part is usually called *Trombone secundo*, or II°, or 2do. There is another still bigger, called *grosso*; it's part is called *Trombone terzo*, or III°. or 3d°. Lastly there is another which exceeds all the rest, and which is much heard in the music, especially in the bass, it's part is called *Trombone quarto* or IIII°. or IV°. 4°. or simply *Trombone*. It has the usual key of *Fa ut fa* on the fourth line, though frequently also on the fifth line from the top, by reason of the gravity and depth of it's sound.

**SALMO**, *Psalm*, a part of the divine office composed originally in *Hebrew* by the Prophet *David*, and sung by the *Hebrews* according to their manner with the accompaniments of instruments. See **PSALM**.

Zarlin

*Zarlin* says, it was Pope *Leo III.* that introduced their use into the church, and that he regulated the manner wherein they were to be sung, which is in general called psalmody. See **PSALMODY**.

But let that be as it will, the psalms have been very often set to music, and among the various compositions thereof, we find many very excellent pieces under the names of *Salmi vespertini*, —psalms for the vespers. *Salmi dominicali*, —psalms for sunday evening, &c.

**SALMODIA**, is the art, knowledge or practice of singing psalms, hymns and spiritual songs. See **SALMO** and **PSALM**.

**SALTARELLA**, a sort of motion that seems to go in a leaping jumping manner; the air hereof is generally in triple time, and the first note of each bar pointed.

When three crotchets are made to one minim in the triple  $\frac{3}{4}$ , and three quavers to one crotchet in that of  $\frac{6}{8}$ , the motion is said to be made in *Saltarella*, especially if the first note of the bar be pointed.

The *Forlanos* of *Venice*, *Sicilians*, *English* jiggs, and other airs which move in this manner, are likewise said to move in *Saltarella*.

**SALTO**, *leap*, is when the song does not proceed by conjoint degrees, as when between each note there is an interval of a third, fourth, fifth, &c. See **DEGREE** and **CONJOINT**.

'Tis to be observed that there are two kinds of *Salti* or leaps: *Salti regolare* and *irregolare*.

The *Salti regolare* are those of a third major or minor, whether natural or accidental, fourth, fifth, sixth minor and octave, and these either ascending or descending.

*Salti irregolare* are the tritone, sixth major, seventh major, the ninth, tenth, and in general all beyond the compass of an octave, unless it be for instruments.

Besides these there are some that may be used, but with discretion, as the fourth diminished, the fifth false or defective, and flat seventh, but mostly descending, very seldom rising.

In effect, all the difference between the regular and irregular leaps, is, that those which are easily performed by the voice, without any great struggle or effort, are regular, as the contrary are irregular; which last should be very seldom used in a song, unless there be between them a silence long enough to weaken the idea of the first sound before the second be heard.

**SALVE** *Regina*, a kind of anthem. See **TUONO**.

**SAMBUCUS**, an ancient musical instrument of the wind kind, resembling a sort of Flute; probably thus called because



because made of elder, which the *Latins* call *Sambucus*. See FLUTE and FLAGEOLET.

SAMPOGNA. See ZAMPOGNA.

SARABAND, a musical composition always in triple time, and is in reality no more than a minuet; the motions of which are slow and serious.

'Tis also a dance to the same measure, which usually terminates when the hand that beats rises, whereby it is distinguished from a courant, which ends when the hand that beats the time falls, and is otherwise much the same as a minuet. See MINUET.

The *Saraband* is said to be originally derived from the *Sarazens*, as well as the *Chacon*. See CHACONE.

It had its name according to some authors from a Comedian called *Sarabandi*, who first danced it in *France*.

Others derive it from the *Spanish Sara a Ball*; 'tis usually danced to the sound of the *Guittarre*, or *Castenettes*.

SCALE, a series of sounds rising or falling towards acuteness or gravity, from any given pitch of tune, to the greatest distance that is practicable, thro' such intermediate degrees as make the succession most agreeable and perfect, and in which we have all the harmonical intervals most commodiously divided. This scale is otherwise called an universal system, as including all the particular systems belonging to music. See SYSTEM.

#### *The Origin and Constitution of the Scale.*

Every concord or harmonical interval is resolvable into certain numbers of degrees or parts. The octave, for instance, into three greater tones, two less tones, and two semi-tones; the greater sixth into two greater tones, one less tone, and two semi-tones. The lesser sixth into two greater tones, one less, and two semi-tones; the fifth into two greater tones, one less tone, and one semi-tone; the fourth into one greater tone, one less, and one semi-tone; the greater third into one greater tone and one less; the lesser third into one greater tone, and a major semi-tone. 'Tis true there are varieties of other intervals or degrees besides great tones, less tones, and semi-tones, into which concords may be divided: But these three are preferred to all the rest; and these alone are in use, for the reason whereof see TONE.

Further, it is not any order or progression of these degrees, that will produce melody; a number for instance of greater tones will make no music, because no number of them

them is equal to any concord; and the same is true of the other degrees: Therefore there is a necessity of mixing the degrees to make music, and the mixture must be such as that no two of the same kind be ever next each other. A natural and agreeable order of those degrees Mr *Malcolm* gives us in the following division of the interval of an octave, wherein (as all the lesser concords are contained in the greater) the divisions of all the simple concords are contained. Under the series are the degrees between each term, and the next; in the first series the progression is by the greater third, and in the latter by the less.

		<i>great 2d.</i>	<i>gr. 3d.</i>	<i>4th.</i>	<i>5th.</i>	<i>6th.</i>	<i>7th.</i>	<i>8th.</i>
Key	} I	8	:	4	:	3	:	2
or		—		—		—		—
Fundam.	}	9	:	5	:	4	:	3
		5	:	15	:	2		
		<i>great</i>		<i>less</i>		<i>semi</i>		<i>great</i>
		<i>Tone,</i>		<i>Tone,</i>		<i>Tone,</i>		<i>Tone,</i>
		<i>great</i>		<i>less</i>		<i>semi</i>		<i>great</i>
		<i>Tone,</i>		<i>Tone,</i>		<i>Tone,</i>		<i>Tone,</i>

		<i>great</i>	<i>2d. less</i>	<i>3d.</i>	<i>4th.</i>	<i>5th</i>	<i>6th.</i>	<i>7th.</i>	<i>8th:</i>
Key	} I	8	:	5	:	3	:	2	:
or		—		—		—		—	
Fundam.	}	9	:	6	:	4	:	3	:
		—		—		—		—	
		<i>great</i>		<i>semi</i>	<i>less</i>	<i>great</i>	<i>less</i>	<i>great</i>	<i>semi</i>
		<i>Tone,</i>		<i>Tone,</i>	<i>Tone,</i>	<i>Tone,</i>	<i>Tone,</i>	<i>Tone,</i>	<i>Tone.</i>

Now the system of the octave containing all the original concords, and the compound concords, being only the sum of the octave and some less concord; 'tis evident, that if we would have the series of degrees continued beyond an octave, they are to be continued in the same order through a second octave, as through the first; and so on to a third and fourth octave, &c. and such a series is what we call a scale of music; whereof there are two different species, according as the less or greater third, or less or greater sixth are taken in; for both can never stand together in relation to the same key or fundamental, so as to make an harmonical scale. But if by either of these ways we ascend from a fundamental or given sound to an octave, the succession will be melodious, though the two make two different species of melody. Indeed every note is discord with regard to the next, but each of them is concord to the fundamental, except the second and seventh. In continuing the series, there are two ways of compounding the names of the simple intervals with the octave, thus a greater or lesser tone or semi-tone above an octave, two octaves, &c

or to call them by the number of degrees from the fundamental, as ninth, tenth, &c. In the two scales above, the several terms of the scale are express'd by the proportionable sections of a line represented by 1, the key or fundamental of the series; if they would have the terms express'd in whole numbers, they will stand as follow, in each whereof the greatest number expresses the longest chord, and the other numbers the rest in order, so that if any number of chords be in these proportions of length, they will express the true degrees and intervals of the scale of music, as contained in an octave concinnously divided in the two different species above mentioned.

540    480 : 432 : 405 : 360 : 324 : 288 : 270.  
          great    less    semi    great    less    great    less  
          Tone, Tone, Tone, Tone Tone, Tone, Tone.

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216    192 : 180 : 162 : 144 : 135 : 120 : 108.  
          great    semi    less    great    semi    great    less  
          Tone, Tone, Tone, Tone, Tone, Tone, Tone.

This scale the ancients called the *Diatonic* scale, because proceeding by tones and semitones. See **DIATONIC**.

The moderns call it simply the scale, as being the only one now in use; and sometimes the natural scale, because its degrees and orders are agreeable and concinnous. Those others are the chromatic, and the enharmonic scales, which with the diatonic made the three scales or genera of melody of the antients. See **ENHARMONIC**, **CHROMATIC**, and **DIATONIC**.

*The office and use of the scale of music.*

The design of the scale of music, is to shew how a voice may rise and fall less than any harmonical interval, and thereby move from one extream of any interval to the other, in the most agreeable succession of sounds. The scale therefore is a system, exhibiting the true principles of music, which are either harmonical intervals, commonly call'd concords; or inconcinnous intervals; the first are essential principles, the others are subservient to them, to make the greater variety. See **CONCORD** and **INTERVAL**.

Accordingly in the scale we have all the concords with their concinnous degrees, so placed, as to make the most perfect succession of sounds, from any fundamental or key, which is supposed to be represented by 1.

'Tis

'Tis not to be supposed, that the voice is never to move up and down, by any other more immediate distances than those of the concinnous degrees; for though that be the most usual movement, yet to move by harmonical distances as concords at once is not excluded, but even absolutely necessary. In effect the degrees were only invented for variety's sake, and that we might not always move up and down by harmonical intervals; though those are the most perfect; the other deriving all their agreeableness from their subserviency to them. See DIASEM.

And that besides the harmonical and concinnous intervals, which are the immediate principles of music, and are directly applied in practice, there are other discord relations which happen unavoidably in music, in a kind of accidental and indirect manner. For in the succession of the several notes of the scale, there are to be considered not only the relations of those that succeed others immediately; but also those betwixt which other notes intervene. Now the immediate succession may be so conducted, as to produce good melody; and yet among the distant notes there may be very gross discords, that would not be allowed in immediate succession, much less in consonance. Thus in the first series or scale above deliver'd, though the progression be melodious, as the terms refer to one common fundamental, yet are there several discords among the mutual relations of the terms, *e. g.* from fourth to seventh is  $32 : 45$ ; and from second greater to sixth is  $27 : 40$ ; and from the second to the fourth is  $27 : 32$ ; which are all discords; and the same will happen in the second series. See DISCORD.

From what we have observed here, and under the article KEY, it appears that the same scale supposes no determinate pitch of tune; but that being assigned to any key, it marks out the tune of all the rest with relation to it, shews what notes can be joined to any key, and thereby teaches the just and natural limitations of melody; and when the song is arrived through several keys, yet it is still the same natural scale, only applied to different fundamentals. If a series of sounds be fixed to the relation of the scale, 'twill be found exceeding defective; but the imperfection is not any defect in the scale, but follows accidentally from its being confined to this condition, which is foreign to the nature and office of the scale of music.

This is the case in musical instruments which have their sounds fixed, and in this consists their great deficiency. For suppose a series of sounds, as those of an organ or harpsichord, fixed in the order of this scale, and the lowest taken at any



pitch of tune, 'tis evident, first, that we can proceed from any note only by one particular order of degrees; since from every note in the scale to its octave is contained a different order of tones and semi-tones. Hence, secondly, we cannot find any intervals required from any note upwards or downwards; since the intervals from every note to every other are also limited; and hence thirdly, a song may be so contrived, that beginning at a particular note of the instrument, all the intervals or other notes shall be exactly found on the instrument, or in the fixed series; yet were the song, though perfectly, diatonic began in any other note, it would not proceed. In effect, 'tis demonstrable, there can be no such thing as a perfect scale fixed on any instruments, *i. e.* no so such scale as from any note upwards or downwards, shall contain any harmonical or concinnous intervals required. The only remedy for this defect of instruments whose sounds are fix'd, must be by inserting other sounds and degrees between those of the diatonic series. Hence some authors speak of dividing the octave into 16, 18, 20, 24, 26, 31, and other number of degrees; but it is easy to conceive how hard it must be to perform on such an instrument. The best on it is, we have a remedy on easier terms; for a scale proceeding by twelve degrees, that is thirteen notes, including the extremes, to an octave, makes our instruments so perfect, that we have little reason to complain. Then this is the present scale for instruments, *viz.* betwixt the extremes of every tone of the natural scale, put a note which divides it into two unequal parts, called semi-tones (whence the whole may be call'd the semitonic scale) as containing twelve semi-tones betwixt thirteen notes, within the compass of an octave. And to preserve the diatonic series distinct, the inserted notes take either the name of the natural notes next below, with the mark ♭ called a flat, or the name of the natural note next above it, with the mark ♯ called a sharp. See FLAT, SHARP, and SEMI-TONE.

For the scale of semi-tones, see SEMITONIC SCALE.

For *Guido's* scale, commonly called the Gamut, see GAMUT.

And for the scale of the ancients, see DIAGRAM.

SCANELLO, the same with *Ponticello* and *Magas*. See BRIDGE and MAGAS.

SCHALA, is what we call scale or gamut of music. See SCALE.

SCENICA, *Musica*. See MUSIC.

SCHISMA, is half a comma, therefore eighteen of them are required to make a compleat tone, *i. e.* reckoning nine com-

commas to a tone ; but if ten, twenty *Schisma's* are required, and a *Diaschisma* being a double comma if the tone has nine commas, four and a half, *i. e.* and two semi-tones are wanted to compleat it, but if ten commas, five *Diaschismas* are equal thereto. See TONE and COMMA.

**SCIOLTO**, *free at liberty*, *Contrapunto Sciolto*, is a counterpoint that is not full of ty'd or syncoped notes, or that is not constrained by general rules, and that is not obliged to move, in a particular manner.

Notes are said to be *Sciolti*, when they stand by themselves, *i. e.* not tied to one another which is called *Legato*.



See COUNTERPOINT and NOTE.

*Sciolti*      *Legate*.

**SCORE**, *partition*, or the original draught of all musical compositions ; whereon the several parts, as treble, tenor, counter tenor, and bass, are distinctly scored and marked. See PARTITION.

S E. See SI PIACE.

**SECOND**, one of the musical intervals, being only the difference between any sound and the next nearest sound, whether above or below it. See INTERVAL.

As in the compass of a tone, there are by some reckoned nine sensible different sounds, and by others ten ; which form those little intervals called commas : one may in strictness say, according to the former calculation, that there are eight kinds of seconds, and according to the latter opinion, nine. See COMMA.

But as these minute intervals, says Mr *Brossard*, tho' sensible, are yet not so much, so as to contribute much to harmony, they usually distinguish only four sorts.

The first called a *diminished Second* containing four commas is the difference, for instance, of a natural *ut*, and an *ut* sharp. The *Second* called a *minor Second*, contains five commas, and is made either naturally from *mi* to *fa*, or accidentally, by means of a flat, as from *la* to B mol, or from *fa* sharp to *sol* : otherwise called a major semi-tone, *imperfect Second*, or *Italian semi-tone* ; the third a *major Second*, containing nine commas which compose the tone ; this the *Italians* call *tone* or *perfect Second* ; the fourth is a *redundant Second*, composed of a whole tone and a minor semi-tone. But here also regard must be had to different divisions of the tone, into nine or ten commas. See COMMA, SCHISMA, and APOTOME.

In the ancient system, says Mr *Brossard*, the *Second* had but one reply or double, which was the ninth ; but in *Guido's* scale

scale it had besides that, the sixteenth for its triplicate, and in the modern it hath the twenty second for it's qua-duplicate, &c.

In thorough basses these are all marked with a 2 when the lower part syncopes, and with a 9 when the upper part syncopes. When a flat is added, 'tis the *Second* minor, if a sharp, major or redundant.

These four species of *Seconds* are naturally dissonant, tho' in melody, *i. e.* in the course of a song or single part, the three first may be used, but the last never, or at least very rarely; when a song moves by *Seconds*, it is otherwise said to move *di grado*. See GRADO.

In harmony, the redundant and defective *Seconds* ought never to be used, there are only the major and minor *Seconds* that ought with propriety to be admitted, and neither, even of these, on the *tempo buono*, or accented part of the measure; or if they be, it must be done by syncopation: when the upper part syncopes they must be followed by unison in the next time of the bar, or by the octave, if doubled; and by the third, if the lower part syncopes; there are many other ways of treating the *Second*, but these are the most easy and natural. See SYNCOPÉ.

The *Seconds* have a very good effect in expressing grief and sadness, and the minor rather than the major.

SECONDARIUS. See PROTOS.

SEGNO. See SIGNA, REST, REPEAT, PAUSE, NOTE, CHARACTER, and MODO.

SEGUE, *it follows, or comes after*; this word is often found before *aria, alleluja, amen, &c.* to shew that those portions or parts are to be sung immediately after the last note of that part, over which 'tis writ. But if these words *si piace*, or *ad libitum* are joined therewith, these portions may be sung or let alone at pleasure.

SEMI, a term borrowed from the *Latin*, signifying *half*, but only used in composition with other words. The *French* instead of *semi*, say *demi*, and the *Greeks* *hemi*.

'Tis in music variously used; first, when prefixed to the name of a note, it expresses a diminution of half it's value, as *semi-breve*. See SEMI-BREVE. Secondly, when added to the name of an interval, it expresses a diminution, but not of half, but makes it less by a *semi-tone*, or four commas in the whole compass, as *semi-diapente*. See DIAPENTE and COMMA. Thirdly, it signifies an imperfection; thus *semi-circolo*, or *circolo mezza*, signifies an *imperfect circle*, which is the mark of imperfect, *i. e.* common time; whereas the circle being a character of perfection, marks triple time. See TIME and TRIPLE.

SEMI-



**SEMIBREVE**, a note of half the quantity of a breve, containing two minims, four crotchets, &c. See **MINIM**, **CROTCHET**, and **BREVE**.

The *Semi-breve* is accounted one measure or time, or the integer in fractions and multiples, whereby the time of the other notes is expressed.

Thus a minim is expressed by  $\frac{1}{2}$ , a crotchet  $\frac{1}{4}$ , &c. i. e.  $\frac{1}{4}$  of a measure or *Semi-breve*; a breve by 2, a long by 4; i. e. four measures or *Semi-breves*. But this regards only common time, for it's various quantities in triple time, see **TRIPLE**. The character of a *Semi-breve* is O. See **CHARACTER**.

**SEMI-Chroma**, is our *Semi-quaver*. See **SEMI-QUAVER**.

**SEMI-Circolo**. See **SEMI** and **CIRCOLO MEZZO**.

**SEMI-Diapason**, a defective octave, or an octave diminished by a minor semi-tone. See **OCTAVE** and **DIAPASON**.

**SEMI-Diapente**, a defective fifth, called also *false fifth*. See **DIAPENTE** and **FIFTH**.

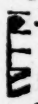
**SEMI-Diateffaron**, a defective fourth, properly called a *false fourth*. See **DIATESSARON** and **FOURTH**.

**SEMI-Ditono con diapente**. See **SETTIMA** or **SEVENTH**.

**SEMI-Ditono**, or third minor. See **THIRD**.

**SEMI-Fusa**. See **NOTE** and **FUSA**.

**SEMI-Minima**, is our crotchet. See **CROTCHET** and **MINIM**.

**SEMI-quaver**, is a note containing half the quantity of a quaver, . See **QUAVER**.

**SEMI-sospiro**, is a little pause of the eighth part of a bar, in common time. See **PAUSE**.

**SEMI-Tripola, sestupla, nonupla, dodecupla, di semi-brevi**. See **TRIPLE**.

**SEMI-Tone**, one of the degrees or concinnous intervals of concords. See **INTERVAL** and **CONCORD**.

There are three degrees or less intervals, by which a sound may move upwards or downwards successively, from one extrem of any concord to the other, and yet produce melody; and by means of which, several voices and instruments are capable of the necessary variety in passing from concord to concord. These degrees are the greater and less tone, and the *Semi-tone*, the ratio of the first, is 8 : 9; that of the second 9 : 10. See **TONE**. The ratio of the *Semi-tone* is 15 : 16; which



15 : 16 ; which interval is called a *Semi-tone*, not that it is geometrically the half of either of the tones, for 'tis somewhat greater, but because it comes near to it : of this opinion is *Gaudentius* the Philosopher, who chuses rather to call it *limma*, *cæterum quod hemitonium ad pellatur, non est accurate hemitonium ; sed dicitur communiter hemitonium, proprie autem limma*, in the ratio of 243 : 254. 'Tis also called *natural Semi-tone* and the *greater Semi-tone*, because greater than the part it leaves behind, which is called *apotome*, or it's complement to a tone ; 'tis 15 : 16 in the greater tone, and 128 : 135 in the less ; which is the residue of a fourth, when two tones major are taken from it, and is inconcinuous : the *Semi-tone* is the difference of the third greater and fourth ; or of the fifth and the lesser sixth.

Every tone of the diatonic scale is divided into a greater and less, or natural and artificial *Semi-tone* : tho' *Gaudentius* seemsto say, that the less is used in the diatonic and both in the chromatic genus, — *Quorum minori utitur genus diatonicum, chromaticum vero utrisque*. Mr *Malcolm* observes, 'twas very natural to think of a division of each tone, where 15 : 16 should be one part in each division ; in regard this being an unavoidable and necessary part of the natural scale, would readily occur as a fit degree, and the more, as 'tis not far from exactly half a tone. In effect, the *Semi-tones* are so near equal, that in practice, at least on all instruments of fixed sounds, they are accounted equal, so that no distinction is made into greater and less. These *Semi-tones* are called fictitious notes, and with respect to the natural ones, are expressed by characters called flats and sharps. See FLAT and SHARP ; see also CHARACTER.

Their use is to remedy the defects of instruments, which having their sounds fixed, cannot always be made to answer the diatonic scale. See SCALE.

By means of these we have a new kind of scale called, the semi-tonic scale, which see as it follows.

SEMI-TONIC Scale, or the scale of *Semi-tones* ; a scale or system of music, consisting of twelve degrees, or thirteen sounds in the octave, being a shift, to accommodate the sounds to instruments whereon they are fixed, rather than an improvement on the natural or diatonic scale, by inserting between each two sounds thereof another which divides the interval of a tone into two unequal parts, called semi-tones. See SEMITONE.

For, say *Aristoxenus* and *Aristides*, in the diatonic two semi-tones never come together, tho' in the progress of a song they are often wanted ; upon such occasions we use flats

or

or sharps; but hereby the diatonic intervals are robbed of their justness. See TEMPERAMENT.

The use of this scale is for instruments that have their sounds fixed, as Organs, Harpsichords, &c. which are exceedingly defective on the foot of the natural or diatonic scale. For the degrees of the scale being unequal, from every note to it's octave there is a different order of degrees; so that from any note we cannot find any interval in a series of fixed sounds; which yet is necessary, that all the notes of a piece of music carried through several keys, may be found in their just tune, or that the same song may be begun indifferently at any note, as may be necessary for accommodating some instruments to others; or to human voices, when they are to accompany each other in unison.

The diatonic scale beginning at the lowest note, being first settled on an instrument, and the notes thereof distinguished by their names, A, B, C, D, E, F, G; which genus appears from there being two tones, and never more than three together, which are not to be found in either chromatic or enharmonic; the inserted sounds or semi-tones, are called fictitious sounds, and take the name, or letter of the note next below, as C  $\sharp$  is called C sharp, signifying that it is a semi-tone higher than the sound of C in the natural series; and this mark  $\flat$ , called a flat, with the name of the note above, signifying it to be a semi-tone lower. Now  $\frac{15}{16}$  and  $\frac{128}{135}$  being the two semi-tones the greater tone is divided into; and  $\frac{1}{2}$ ,  $\frac{2}{3}$  the semi-tones the less tone is divided into; the whole octave will stand as in the following scheme, where the ratios of each term to the next, are wrote fraction-wise between them below.

*Scale of Semi-tones.*

C	C $\sharp$	D	D $\sharp$	E	F	F $\sharp$	G	G $\sharp$	A	B	CC
15	128	15	24	15	128	15	15	24	15	128	15
—	—	—	—	—	—	—	—	—	—	—	—
16	135	16	25	16	135	16	16	25	16	135	16

For the names of the intervals of this scale, it may be considered, that the notes added to the natural scale, are not designed to alter the species of melody, but leave it still diatonic, and only correct some defects arising from something foreign to the office of the scale of music, viz, the fixing and limiting sounds: We see the reason why the names of the natural scale are continued, only making a distinction into greater and less, Thus an interval of one semi-tone is called a lesser

F f

second;

second ; of two, a greater ; of three, a lesser third ; of four, a greater third ; and so on.

A second kind of *semi-tonic* scale we have from another division of the octave into semi-tones ; which is performed by taking an harmonical mean between the extrems of the greater and lesser tone of the natural scale, which divides it into two semi-tones nearly equal. Thus the greater tone 8 : 9 is divided into 16 : 17 ; where 17 is an arithmetical division, the numbers representing the length of chords ; but if they represent the vibrations, the lengths of the chords are reciprocal, viz. as 1 : 16 ;  $\frac{8}{9}$ , which puts the greater semi-tone  $\frac{1}{17}$  next the upper, which is the property of the harmonical division. After the same manner the less tone 9 : 10 is divided into two semi-tones, 18 : 19 and 19 : 20, and the whole octave stands thus.

C	C#	D	D#	E	F	F#	G	G#	A	B	C
16	17	18	19	15	16	17	18	19	16	75	15
—	—	—	—	—	—	—	—	—	—	—	—
17	18	19	20	16	17	18	19	20	17	18	16

This scale Mr *Salmon* tell us, in the *Philosophical Transactions*, he made an experiment of before the Royal Society, on chords exactly in these proportions ; which yielded a perfect concert with other instruments touched by the best hands. Mr *Malcolm* adds, that having calculated the ratios thereof for his own satisfaction, he found more of them false than in the preceeding scale, but their errors were considerably less, which made amends ; so that in the end, he found both the scales nearly equal.

SEMPlice, *simple*, not doubled, compounded, or composed of any thing else, as *cadenza semplice*, is a cadence in which all the notes are equal in all the parts. See COUNTERPOINT.

SENZA, signifies *without*, as *Senza stromenti*, — *without instruments* ; *con è Senza Violini*, — *with and without Violins*.

SEPTIMA, the seventh. See SETTIMA and SEVENTH.

SEQUENZA, a sort of hymn sung in the *Roman* church, which is generally rather in prose than verse ; there are many kinds, which are sung after the Gradual immediately before the Gospel, and sometimes in the Vespers before the *Magnificate*, &c. They were formerly more used than at present.

The



The *Romish* church has three *Sequenze*, called *Le tre Sequenze dell' Anno*, or three *Sequenzen* of the year, which are *Lauda Sion Salvatorem*, *victimæ Paschali Laudes*, *veni Sancte Spiritus*; these are sung to music in many places; besides these, there is one called *Dies iræ dies illa*, in the office of burial, which is admirably well set, and on which *Legrenza*, *Lully*, and others, have made excellent compositions.

SERENADE, a kind of concert given in the night time by a gallant at his mistress's door, or under her window; sometimes it consists wholly of instrumental music, sometimes voices are added: the pieces composed and played on these occasions are also called *Serenatas*.


We don't know whence the word should be derived, unless from the *French Serein*, the dew falling in the night time.

SERPENT, a musical wind instrument, serving as a bass to the Cornet, or a small Shawm, to sustain a chorus of fingers in a large vessel. It had its name *Serpent* from its figure, as consisting of several folds or wreaths serving to take off its length, which would otherwise be six or seven feet; 'tis usually covered with leather, and consists of three parts; a mouth piece, neck and tail. It has six holes, by means whereof they give it the compass of two octaves.

SESQUI, a *Latin* particle, signifying a whole and a half, which joined with *altera*, *terza*, *quarta*, &c. is much used in the *Italian* music to express a kind of ratios, particularly the several species of triples. The ratio expressed by *Sesqui* is the second ratio of inequality, called also super-particular ratio: and is, when the greater terms contains the less once, and some certain part over, as 3:2, where the first term contains the second once, and unity over, which is a quota part of 2. Now if the part remaining be just half the less term, the ratio is called *Sesqui altera*; if it be a third part of the less term, as 4:3, the ratio is called *Sesqui terza*, or *tertia*; if a fourth, as 5:4, the ratio is *Sesqui quarta*, and so on to infinity; still adding to *Sesqui*, the ordinal number of the less term.

In *English* we may say *Sesqui alteral*, *Sesqui third*, *fourth*, &c. See PROPORTION.

As to the kinds of triples expressed by the particle *Sesqui*, they are these; the greater perfect *Sesqui altera*, *Sesqui altera maggiore perfetta*, which is a triple where the breve is three minims,

and that without a point, thus marked . See BREVE and TRIPLE.

The greater imperfect *Sesqui alteral*, *Sesqui altera maggiore imperfetta*, which is where the breve pointed, contains three



minims, but without any point only two, thus marked



ed. See TRIPLE.

The less perfect *Sesqui alteral*, *Sesqui altera minore perfetta*, is where the semi-breve when unpointed, contains three minims  $O\frac{3}{2}$ , but then it is to be followed by other semi-breves. See BREVE.

The less imperfect *Sesqui alteral*, *Sesqui altera minore imperfecta*, thus marked  $C\frac{3}{2}$ , wherein the semibreve with a point contains three minims, and without but two.

According to *Bontempi*, one may likewise call the triples  $\frac{6}{4}$  and  $\frac{12}{8}$  *Sesqui alteral*, but see PROPORTION.

SESQUI altera dupla. See TRIPLE.

SESQUI nona }  
SESQUI quarta } See TRIPLE and PROPORTION.

SESQUI octave, is a kind of triple marked  $C\frac{9}{8}$ , called by the *Italians*, *nonupla di crome*, where there are nine quavers in every bar, whereof eight are required in common time.

The double *Sesqui fourth*; or *Sesqui quarta dupla* is marked thus,  $C\frac{9}{4}$ , called by the *Italians* *nonupla di semiminime*, where there are nine crotchets in a bar instead of four in common time.

SESQUI terza, the triples  $\frac{6}{8}$  and  $\frac{12}{16}$ , says *Bontempi*, may be thus denominated. See SUB, SUPER and PROPORTION. See also DODECUPLA, NONUPLA and TRIPLE.

SESQUIDITONE, a concord resulting from the sound of two strings whose vibrations in equal times are to each other, as 5 : 6. See DITONE and VIBRATION.

SESTA, the same with sixth. See SIXTH.

SESTUPLA. See SEXTUPLE.

SETTIMA. See SEVENTH.

SETTIMANA, Santa. See RESPONSARY and LAMENTATIONE.

SEVENTH, a musical interval called by the *Greeks* *Heptachordon*, whereof there are four kinds; first, the defective seventh, consisting of three tones and three greater semi-tones; the second, called by *Zarlin* and the *Italians*, *Demiditono con diapente*, or *Settima minore*, is composed diatonically of seven degrees and six intervals, four whereof are tones and the rest greater semi-tones; and chromatically of ten semi-tones, six whereof are greater and four less. It takes its form from the *Ratio quadriparziente quinto*, as 9 : 5.

The third, called by the *Italians*, *il ditono con diapente*, or *settimo maggiore*, is composed diatonically of seven degrees like the former, and six intervals; five whereof are tones and a major

for semi-tone, so that only a major semi tone is wanting to make up the octave; and chromatically of twelve semi-tones, six greater and six less. It takes it's form from the *Ratio* of 15:8.

The fourth is redundant and composed of five tones, a greater semi-tone and a less, so that it wants only a comma of an octave, that is, so much as to make it's second semi-tone greater, called *Pentatonon*. Hence many confound it with the octave, maintaining (with good reason, says Mr *Brossard*) that only the three first *sevenths* can be of any use.

'The *Seventh* in the ancient system had but it's double, or even in *Guido's* system, but in the modern scale it has the twenty-first for it's triplicate, and the twenty-eighth for it's quadruplicate, &c. See INTERVAL.

In thorough basses the *Seventh*, whether double, simple, major or minor is marked by a figure of 7, but if required by accident to be flat or minor, thus  $\flat 7$ , or  $7 \flat$ ; if it be sharp or major thus  $\sharp 7$  or  $7 \sharp$ .

Again, if when it is naturally minor it be marked with a flat, says Mr *Brossard*, it must then be diminished, and *à contra*.

The *Seventh* diminished may be used in melody either *à grado*, or *per Salto*, descending, but very rarely rising. See GRADO and SALTO.

The major and minor *Sevenths* are absolutely forbidden, especially *per Salto* in the course of a song, though the *Seventh* major may be used ascending, but sparingly and not without necessity.

The minor *Seventh* has often times admirable effects in harmony, and that without syncopation with regard thereto it may be observed

*First*, That it must be preceeded by a third, fifth, octave or sixth.

*Secondly*, That it be followed by a fifth, and sometimes a third.

*Thirdly*, That it be accompanied with the false fifth and third.

'Tis often used by syncopation in the upper part, and must then be followed by the sixth, the lower part continuing on the same note, or rather descending a semi-tone minor.

The two *Sevenths* major and minor, says Mr *Brossard*, are used in harmony these three ways,

*First*, By supposition, that is, *1<sup>st</sup>*, when they happen to fall on the unaccented part of the measure. See ACCENT, BUONO and CATTIVO; *2<sup>dly</sup>*, when they do not fall upon a note accounted long, in such case they may be preceeded or succeeded by any concord whatever, and often by discords. See SUPPOSITION.

*Secondly*,

*Secondly*, By syncopation, in which it must be observed, 1<sup>st</sup>, That the *Seventh* fall on the second part of the syncope; 2<sup>dly</sup>, That the first part of the syncope be a concord either perfect or imperfect. See CONCORD and PERFECT. 3<sup>dly</sup>, That the part which syncopates never ascend after the seventh, but descend only one degree. Under these circumstances if the treble or any upper part syncopates, the *Seventh* is resolved by the sixth, sometimes by the fifth, also by the third; and sometimes but very rarely, and with judgment, by the fifth diminished or false, or even redundant, and never by the octave.

When it is resolved by the sixth, many may be made one after another, but the last must be the sixth major, and must afterwards rise to the octave upon one of the essential chords of the mode: This may also be very well done in the other manner of resolving it.

If, continues that author, the bass or some lower part syncope (which is now generally practiced, though formerly forbidden) 'tis resolved naturally by the octave; sometimes the fifth or sixth major or minor: but it must be observed that in these two ways of resolving the *Seventh*, the part which syncopes, contrary to the general rule, must ascend one degree, and the third should seldom or never be used.

The *third* manner is particularly adapted to the *Seventh* major, and may be said to be *per sostenuto*, in which the bass or lower part holds on a note for two or more measures, and after a concord they make a *Seventh* major, which continues for two three or more measures; after which they rise to an octave, and it must then be accompanied by the fourth, second and sixth, this is marked in thorough bass, thus 7 or # 7. This

6	6
4	4
2	2

method is very common in *Italian* recitativos. See RECITATIVO and SOSTENUTO.

SEXTA. See SIXTH.

SEXTUPLE denotes a mixed sort of triple which is beaten in double time. See TRIPLE.

This the *Italians* call *sestuplo*; the *French* (tho' improperly) the sixth time, according to Mr *Brossard*, it ought rather to be denominated triple binary time. See BINARY.

Authors usually make mention of three species hereof, to which Mr *Brossard* adds two others, five in all, which are these,

*Sextuple* of a semi-breve, called by the *French* triple of six for one, as being denoted by the numbers  $\frac{6}{1}$ , or because here are required six semi-breves in a measure in lieu of one in common



common time, three for the rising, and three for the falling of the hand.

*Sextuple* of a minim, by them called triple of 6 for 2, being denoted by those figures, which shews that six minims must be contained in a bar, whereof two are sufficient in common time.

*Sextuple* of a crotchet, called triple of 6 for 4, thus marked  $\frac{3}{4}$  or C  $\frac{3}{4}$ , wherein six crotchets are contained in the bar instead of four.

*Sextuple* of the *chroma*, denominated 6 for 8, and marked  $\frac{3}{8}$ , herein six quavers make a bar or semi-breve, instead of eight in common or duple time.

*Sextuple* of the *semi-chroma*, or triple of 6 for 16, so called as being denoted by the figures  $\frac{3}{16}$ , which requires six semi-quavers in its bar, whereas 16 are required in duple time. See TIME, TRIPLE and COMMON.

SFUGGITO, to avoid, to go out of the common way, not to observe the ordinary rules, as *Cadenza Sfuggita* is a cadence wherein the bass instead of rising a fourth and falling a fifth, rises only a tone or semi-tone, or falls a tierce or to speak more at large and in general, 'tis when the lower as well as the upper parts omit or avoid their proper and natural conclusions.

SHARP, is a kind of artificial note or character, thus formed #, which being prefixed to any note, shews that it is to be sung or played a semi-tone or half note higher than the note naturally would have been without it, and gives the note the name of the next below it; when the semi-tone takes the name of the note next above it 'tis marked with a character called a flat. See FLAT, DIESIS and CHARACTER.

'Tis indifferent some think in the main which of the two be used, though under particular circumstances, there are reasons for the one rather than the other.

The use of flats and sharps is to remedy the defects of the fixed scale of instruments. See NATURAL and SCALE.

SI, the name for a seventh sound, added within these seventy years by one *Le Maire*, to the six ancient notes invented by *Guido Aretine*, *Ut re mi fa sol la*; by means whereof, say some authors, the embarrass of the ancient gamut is avoided. But, say they, so busy a thing is jealousy that for a matter of thirty years that *La Maire* kept preaching to the Musicians of his own time in behalf of his new note, not a Man would allow it; and he was no sooner dead than all the musicians of his



his country came into it. But notwithstanding this, he is not esteemed the inventor hereof. See NOTE.

SI is an *Italian* preposition, if joined with *replica*, it intimates that you repeat some part of the song, *si replica, si piace*, — repeat it if you please. *Si Volti*, — turn over the Leaf, &c.

SICHISMA. See SCHISMA and COMMA.

SICILIAN, a kind of air or dance in triple time  $\frac{6}{8}$ , or sometimes  $\frac{12}{8}$ , played slow; notwithstanding 'tis marked the same as a jig, which is generally quick.

SIEGUE. See SEGUE.

SIGNA, *Signs*, such as the notes, marks, and characters of music, whereof there are more than fifty. See NOTE, CHARACTER, REPEAT, PAUSE, &c.

SIGNA Claves. See CHIAVE and SYSTEM.

SIGNUM, *Moræ ac Conventiæ*. See PUNTO.

SIGNUM Repetitionis. See REPRESA.

SILLABA, a *Syllable*, one of the parts of a word, or often an entire one. This the *Italians* say of *Guido Aretine's* words which he used to denominate the sounds of music, such as *Ut re mi*, &c. by which he cast off the ancient *Greek* names. See LYRE and GENUS.

SIMPHONIA, rather see SYMPHONY.

SIMPLE, in *Italian*, *Simplice*, is chiefly used in opposition to double; sometimes to a compound of several parts, or figures of different values, &c. *Simple cadence*, is that where the notes are equal through all the parts. *Simple* concords are those wherein we hear at least two notes in consonance, as a third and fifth; and of consequence at least three parts, which is either done immediately, and called the *harmonic triad*, or in a more remote manner, that is, when the sounds that are not in the bass, are one or two octaves higher. This distance has no bad effect in the third, but in the fifth it has, and generally speaking the nearer or more immediate the chords are, the better. We also say *C simple* in opposition to *C accented*. *Simple counter-point* is a *harmonic composition*, wherein note is set against note, in opposition to *figurative counter-point*. *Simple fugue* or *simple imitation* is where one part imitates the singing of another for some measures. *Simple interval*. See INTERVAL. *Simple triple*. See TRIPLE. See also COUNTER-POINT, IMITATION, FUGUE, &c.

SINCOPATION. See SYNCOPATION and SYNCOPE.

SINGING, the action of making divers inflections of the voice agreeable to the ear, and even answering to the notes

notes of a song, or piece of melody. See SONG and MELODY.


The first thing done in learning to sing, is to raise a scale of notes by tones and semi-tones to an octave, and descend by the same notes, and then to rise and fall by greater intervals, as third, fourth, fifth, &c. and to do all this by notes of different pitch.

Then these notes are represented by lines and spaces, to which the syllables *fa, sol, la, mi* are applied, and the pupil taught to name each line and space thereby; whence this practice is called *solfaing*. The nature, reason, effects, &c. whereof see under the article of *Solfaing*.


To become a proficient in vocal as well as instrumental music, the Gamut is perfectly to be learned, and in singing observe the following Scale.

Treble	Tenor	Bass
G sol re ut in alt sol	G sol re ut — sol	A la mi re — la
F faut — fa	F faut — fa	G sol re ut — sol
E la — la	E la mi — la	F faut — C: fa
D la sol — sol	D la sol re — sol	E la mi — la
C sol fa — fa	C sol faut — II — fa	D sol re — sol
B fa b mi — mi	B fa b mi — mi	C faut — fa
A la mi re — la	A la mi re — la	B mi — mi
G sol re ut — G sol — sol	G sol re ut — sol	A re — la
F faut — fa	F faut — fa	Gamut — sol
E la mi — la		

There are three things to be observed in this scale, first, the names of the notes, which must be learned backwards and forwards till you know them perfectly by heart; secondly, the three cleffs, which are an inlet to the knowledge of the notes; for if a note be placed on any part of the five lines, (which is also called a staff) you cannot call it any thing till one of those three cleffs is set at the beginning; for which reason the lines of the Gamut are divided into three fives, expressing the three parts of music, viz. Treble, Tenor and Bass; every one of these five lines or staves having a cleff,

for example, the first five lines has this mark,  which is the


G sol re ut, or treble cleff set at the beginning on the fourth line from the top.

The second or middle staff of five lines, has this mark,  which is called the C sol fa ut, or tenor cleff, set at the

G g

be-

beginning. This cleff may be placed on any of the four lowest lines.

The other stave of five lines has this mark : and is called the *F faut* or *Bass Cleff* at the beginning, generally placed on the fourth line from the bottom.

Thirdly, observe the syllables in the second column, which are the names you are to call all the notes by; for example, if a note be placed on the second line of the first scale from the top, and you should be asked where it stands, say in *D la sol*.


Now in learning these names, you must learn the other syllable with them, that you may know how to call your notes in singing; for example, *Gamut* is called *Sol*; *A re, la* *B mi* is called *mi*; *C fa ut, fa*; *D sol re* is called *sol*; *E la mi, la*; *F faut* is called *fa*, &c.

For the notes and their lengths, see **NOTE, CHARACTER, SEMI-BREVE**. See also **REST, REPEAT, TIME, TRIPLE, &c.**

See also **BAR, MEASURE, and POINT**.

There are two tyings of notes, the first is a curve line, drawn over the heads of two or more notes, and shews they are to be sung to one syllable.

The second sort of tied notes are those with straight strokes drawn through the tails of quavers, semi-quavers, and

binding two, three, or more together, as 

these with another stroke would be semi-quavers, and with a third demi-semi-quavers. This way of tying has been found useful to the sight.

For flats and sharps, see **DIESIS, FLAT and SHARP**. See also **NATURAL**.

The chief graces in singing are the **Trillo** and **Quaver**, both which are much now in use. See **QUAVERING**.

It is to be performed by making easy small Inflections of the voice on two sounds distant a tone or semi-tone.



First move the voice slow, and then faster and faster by degrees, it will soon be done with ease; care must be taken that



that both *a* and *g* be distinctly heard. The shake is to be used on all descending pricked crotchets; also when the note before is on the same line with it, and generally before a close, either in the middle or at the end of a tune.

**SI PIA CE**, if you please, a phrase often met with in Italian music. See **SI**.

**SISTEMA**. See **SYSTEM**.

**SISTRUM**, *cistrum*, or *citron*, a kind of ancient musical instrument used by the priests of *Isis* and *Osiris*. See **MUSIC**. 'Tis described by *Spon* as of an oval form in manner of a racket, with three sticks traversing it breadthwise, which playing freely by the agitation of the whole instrument, yielded a kind of sound, which to them seemed melodious. By some 'tis thought to have been no more than a rattle. *Fer. Boffius* has an express treatise on the *Sistrum*, entitled, *Iliacus de Sistro*.

*Oiselius* observes, that the *Sistrum* is found represented on several medals, and on *Talismans*. *Osiris* on some medals is pictured with a dog's head and a *Sistrum* in his hand. It may be reckoned among the instruments of Percussion. See **STROMENTO**.

**SIXTH**, one of the simple or original concords or harmonical intervals. See **CONCORD**.

The *Sixth* is of two kinds, greater and less, and therefore is esteemed one of the imperfect concords, though each of them arise from a different division of the octave. See **OCTAVE** and **INTERVAL**.

The greater *Sixth* is a concord resulting from the mixture of the sounds of two strings, that are to each other as 3 : 5.

The less from those of two strings in the ratio of 5 : 8. See **SCALE**.

The less *Sixth* is composed diatonically of six degrees, whence its name, and five intervals, three whereof are tones, and two semi-tones; chromatically of eight semi-tones, five whereof are greater, and three less. It has its form or origin from the ratio *super tri partiens quinta*.

The greater *Sixth* is diatonically composed like the other of six degrees and five intervals, among which four are tones and one semi-tone; chromatically of nine semi-tones, five whereof are greater and four less, consequently it hath a less semi-tone more than the former. It has its origin from the *Ratio superbi partiens tertia*. See **PROPORTION**.

Antiently the *sixth* had only one duplicate, which was the thirteenth, even in *Guido's* scale it had no more. But in the modern system it has the twentieth for its triplicate; the twenty seventh for its quadriplicate, &c. every one of which are in-



differently marked in thorough bass, by the figure 6. And even the *Sixth* itself both greater and less when naturally so is not expressed any otherwise than by a simple 6; but if greater or less by accident, the characters of sharp, or flat, are set along with the 6. Again, if, when with the *Sixth* is naturally minor, a flat be placed with it, it is to be diminished; if naturally major, and a sharp with it, it must be redundant.

Besides these two kinds of *Sixths*, which are both good concords, there are two others that are vicious and dissonant. The first called the defective *Sixth*, composed of two tones, and three semi-tones, or of seven semi-tones, five of which are greater and two less. The second is the redundant *Sixth* composed of four tones, a greater semi-tone and a less, whence some call it *Pentatonon*, as comprehending five tones. These two being both dissonant, should never be used in melody, and very rarely in harmony.

As to the two consonant *Sixths*, says Mr *Brossard*, it was allowed to make only two or three following *Sixths*, and those mixed major and minor, and by conjoint degrees; but at present we may make as many as we please, as we may thirds; *Sixths* in reality being no more than thirds inverted: but care is usually taken that the first *Sixth* that occurs be less, the second greater, and from thence to rise to the octave, because in harmony the major *Sixth* naturally requires it, as does the minor *Sixth* the fall to a fifth.

In melody or in the course of a song, we may rise or fall a *Sixth* minor, and that either in conjoint or disjoint degrees, which is of good effect in lamenting mournful expressions, exclamations, &c. 'Tis not so well with the *Sixth* major, because its extremities are so difficult to sound, for which reason 'tis placed among the *Salti vietati*, or intervals absolutely forbidden in the course of a song. See *SALTO* and *INTERVAL*.

*SMORZATO* intimates that the Bow or Fiddle-stick be drawn to its full length, and that not with the same strength of hand throughout, but bearing lighter and lighter on it by degrees, 'till at last scarce any sound be heard; this word is not much used at present, but was found by Mr *Brossard* in the works of Mr. *Zotti*.

*SOAVE*, or *SOAVEMENT*, sweetly or agreeably.

*SOGETTO*, *Subject*, is said of a song above or below which some counterpoint is to be made. *Contra punto sopra il soggetto*, a counterpoint above the subject, is when the lower part is the subject. In this sense it is called *Canto fermo*. See *CANTO*.

When

When the counterpoint is made below the subject, it is called *Contrapunto sotto il soggetto*; herein the upper part is the subject. If this subject does not change the figure or situation of notes, be it above or below the counterpoint, 'tis called *soggetto invariato*, or invariable Subject; if it do change *soggetto variato*, variable Subject.

*Soggetto* is also used for the words to which some composition is to be adapted.

*Soggetto*, lastly, is a succession of many notes of one, two, or more measures, disposed in such a manner as to form one or more fugues. This is therefore called *Soggetto di Fuga*, or subject of the fugue.

*Fugues* usually have but one Subject, but sometimes we find two, three, or more, which the *Italians* call *Contra punti doppi triplicate*, &c. See FUGUE.

S O L, the fifth note of the gamut, *Ut, re, mi, fa, sol*. See NOTE, GAMUT, and MUSIC.

S O L answers to the *Lychanos Meson*, and its octave *Paranete Hyperbolæon* of the ancient system. See LYCHANOS MESON.

We usually distinguish two *Sols*, one *G re sol*, the other *G sol ut*; 'tis the first that marks the treble cleff. See CLEFF and GAMUT.

S O L F A I N G, the naming or pronouncing the several notes of a song, by the syllables *Ut re mi fa sol*, and in learning to sing. See NOTE.

Of the seven notes in the *French* scale, *Ut, re, mi, fa, sol, la, si*, only four are used among us in singing, as *mi, fa, sol, la*, though the *Italians* use the six first. Their office therein is that by applying them to every note of the scale, it may not only be pronounced with more ease, but chiefly that by them the tones and semi-tones of the natural scale may be better marked out and distinguished.

This design is obtained by the four syllables, *mi, fa, sol, la*. Thus from *fa* to *sol* is a tone, also from *sol* to *la*, and *la* to *mi* without distinguishing the great and less tone; but from *la* to *fa*, also from *mi* to *fa*, only a semi-tone. If then these be applied in this order *fa sol, la fa, sol la, mi fa*, they express the natural series from C, and if they be repeated a second or third octave, we see by them how to express all the different orders of tones and semi-tones in the diatonic scale, and still above *mi* will stand *fa, sol, la*, and below it the same inverted *la, sol, fa*, and one *mi* is always distant from another an octave, which cannot be said of any of the rest, because after *mi* ascending, come always *fa, sol, la, fa*, which are repeated invertedly descending.

To conceive the use of this it is to be remembered, that the first thing in learning to sing, is to make one raise a scale of notes by tones and semi tones to an octave, and descend again by the same, and then to rise and fall by greater intervals, as at a leap, as thirds and fourths, &c. and to do all this by beginning at notes of different pitch ; then these notes are represented by lines and spaces, to which these syllables are applied, and the learners taught to name each line and space thereby ; which makes what we call *solfaing*. The use whereof is, that while they are learning to tune the degrees and intervals of sound, express'd by notes on a line or space, or learning a song to which no words are applied, they may do it the better by means of articulate sounds ; but chiefly that by knowing the degrees and intervals expressed by those syllables, they may more readily know the places of the semi-tones, and the true distance of the notes. See SINGING.

SOLFEGGIARE, *Solfizare*, or *Solmizare*, is the using the syllables *ut, re, mi, fa*, &c. in learning to sing, otherwise called *Solfaing*. See SOLFAING.

From this they made what they called *Solfeggiamento*, which properly intimates no more than the practice above mentioned ; but certain compositions, be they fugues or otherwise, of which those syllables are the subject, have this appellation more particularly. Mr *Brossard* says he has seen very fine pieces of this kind.

The ancients, *i. e.* those since *Guido*, learned music in this way, and we have several of their compositions which answer this description, especially among the *Germans*.

SOLLECITO, *afflicted, pressed, laboured*. This word is sometimes used adverbally, to express that a piece is to be played in a mournful manner, fit to enforce grief upon the hearers. It means also carefully and with exactness.

SOLO, signifies singly or alone, it is frequently used in pieces of music consisting of several parts, when one part is to perform alone, as *solo Flauto*, the Flute alone ; *Violino solo*, the Violin alone. See PART.

It is also a distinction used in *Sonatas* for one Violin, one Flute and a Bass, or two Violins, two Flutes, and a Bass ; in both cases it is frequently signified by a single letter S.

When two or three parts separate from the grand chorus, the *Italians* call that part of the piece *à doi soli à tre soli*, &c.

SONA, SONATA, SONATINA, SONO, &c. See SONATA and SUONO.



**SONATA**, by the *Italians* called *Suonata* from *Suono*, *sound*, signifies a piece of music or composition, wholly to be executed by instruments, and which is with regard to instruments of several kinds, what *Cantata* is with regard to the voice. See **CANTATA**.

The *Sonata* then is properly a grand free harmonious composition, diversified with great variety of motions and expressions, extraordinary and bold strokes and figures, &c. and all this according to the fancy of the composer, who without confining himself to any general rule of counterpoint, or any fixed number or measure gives a loose to his genius, and runs from one mode, measure, &c. to another, as he thinks fit.

We have *Sonatas* from one to seven and even eight parts; but usually they are performed by a single Violin, or with two Violins and a thorough Bass for the Harpsichord, and frequently a more figured Bass for the Bass Violin.

There are many different species of *Sonatas*, but the *Italians* reduce them to two kinds, *Suonata di Chiesa*, that is, one proper for Church music, which commonly begins with a grave solemn motion, suitable to the dignity of the place and the service; after which they strike into a brisker, gayer, richer manner, and these are what they properly call *Sonatas*. The other comprehends the *Suonata di Camera*, fit for chamber music. These are properly a series of little short pieces named from the dances which may be put to them, yet not designed for dancing, tho' a master of that art may have a mind to apply certain positions, and steps thereto; which by his Judgment are made to agree with their motions. They usually begin with a prelude or little *Sonata*, serving as an introduction to all the rest; afterwards come the *Allemand*, *Pavan*, *Courant*, and other serious dances; after them jiggs, gavots, minuets, chacones, passacailles, and gayer airs, the whole composed in the same tone or mode. See **ALLEMAND**, **JIGG**, **MINUET**, &c.

**SONG**, is applied in general to a single piece of music, whether contrived for the voice or an instrument. See **MUSIC** and **COMPOSITION**.

A *Song*, says Mr *Malcolm*, may be compared to an oration; for as in the latter there is a subject, *i. e.* some person or thing the discourse is referred to, and which is always to be kept in view thro' the whole, so in every regular and melodious *Song*, there is a note which regulates the rest; wherein the *Song* begins and at last ends, and which, is, as it were, the principal matter or musical subject, to be regarded in the whole course of the *Song*; and as in oration there may be several distinct  
parts



parts, which refer to particular subjects, yet they must have an evident connection with the principal subject, which regulates the whole; so in melody, that there may be several sub-principal subjects to which the different parts of a *Song* may belong; but they are themselves under the influence of the principal subject, and must have a sensible connection with it. This principal or fundamental note of a *Song*, says he, is called the key thereof.

But this musical subject, as Mr *Malcolm* terms it, is not, as he pretends, the key; but because, to make this matter clear, would need an example in composition, and as that would be to exceed the bounds of a dictionary, we shall decline it, presupposing, that no practitioner is unacquainted with the difference between the key and subject of a *Song*, or unable to discern the impropriety of using those two terms, to signify the same thing.

**SONNET**, a kind of composition contained in fourteen verses; viz. two stanzas or measures, of four each, and two of three each, the eight first verses being all in three rhymes. 'Tis of *Italian* origin, and *Petrarch* is allowed to be the Father. It is held the most difficult and artful of all compositions; as requiring the last accuracy and exactness. It is to end with some ingenious thought, the close to be particularly beautiful, or the *Sonnet* is naught.

In *Malherb* and some other *French* poets, we meet with *Sonnets* where the two first stanzas are not in the same rhyme, but they are held irregular; and in effect, a great part of the merit of these pieces, consists in a scrupulous observation of the rules.

*Ronsard*, *Malherb*, *Maynard*, and *Gombaut*, have composed abundance of *Sonnets*; but among two or three thousand, says a very great author, there are scarce two or three worth any thing.

*Pasquier* observes, that *Du Bellai* was the first who introduced *Sonnets* into *France*; but *Du Bellai* himself says, that *Melin de St Gellas* first converted the *Italian Sonnets* into *French*. The word is of *Italian* original.

**SONUS**. See **SUONO** and **SOUND**.

**SOPRA**, above or upper, as *nelle parte di sopra*, — in the higher or upper part; *di sopra* — above; *contrapunto sopra il soggetto*, — counterpoint above the subject. See **SOGETTO**.

**SOPRANO**, is a name by which the *Italians* express our canto, *haut dessus*, or first treble; *à doi Soprani*, *à tre Soprani*, — for two or three trebles. See **TREBLE**, **TENOR**, and **HAUT-DESSUS**.

**SOSPIRO**,

**SOSPIRO**, a small character called a *rest*. See it's form under the article **CHARACTER** and **REPEAT**. *Cannon al Sospiro*, is a fugue, wherein the parts begin to imitate each other at the distance of a crotchet. As for example, suppose the guide to have begun, the second part rests a crotchet e'er it imitate; and the third observes the same with regard to the second, and so on.

**SOSTENUTO**, intimates that a sound is to be held out in an equal and steady manner, for one, two, or more times of a bar.

**SOTTO**, *below, inferior*; *Sotto il soggetto*, — *below the subject*; *Nelle parte di Sotto*, — *in a lower part*. See **SOPRA** and **SOGETTO**.

**SOUND**. The qualities and distinctions of several agitations of air, considered as their disposition, measure &c. may make music. *Gaudentius* defines it, the state of the voice, neither ascending or descending; and adds, that those of the same degree or pitch of tune, are properly called unisons.

*Sound* is the object of music, which is nothing but the art of applying *Sounds* under such circumstances of time and tune, as to raise agreeable sensations.

The principal affection of *Sound* whereby it becomes fitted to that end, is that whereby it is distinguished into acute and grave. See **ACUTENESS** and **GRAVITY**.

This difference depends on the nature of the sonorous body, the particular figure and quantity thereof; and even in some cases, on the part of the body where it is struck; and is that which constitutes what we call different tones. See **TONE**.

The cause of this difference appears to be no other than the different velocity of the vibrations of the sounding body. In effect, the tone of a *Sound* is found, by abundance of experiments, to depend on the nature of those vibrations, whose differences we can conceive no otherwise, than as having different velocities: and since 'tis proved, that the small vibrations of the same chord, are all performed in an equal time, and that the tone of the *Sound*, which continues for some time after the stroke, is the same from first to last: it follows, that the tone is necessarily connected with a certain quantity of tune in making each vibration or each wave; or that a certain number of vibrations or waves accomplished in a given time, constitute a certain determinate tone.

From this principle are all the phænomena of tune deduced. See **TUNE**.

From the same principle arise what we call concords, &c. which are nothing but the results of frequent unions and

coincidences of the vibrations of two sonorous bodies, and consequently of the waves and undulating motions of the air, occasioned thereby. See *CONCORD*. On the contrary, the result of the less frequent coincidences of those vibrations, is what we call discord. See *DISCORD*.

Another considerable distinction of *Sounds*, with regard to music, is that whereby they are denominated long or short, not with regard to the sonorous bodies retaining a motion once received, a longer or shorter time, tho' gradually growing weaker; but from the continuation of the impulse of the efficient cause on the sonorous body, for a longer or less time; as the notes of a Violin, &c. which are made longer and shorter by strokes of different length and quickness.

This continuity is properly called a succession of several sounds, or the effect of several distinct strokes, or repeated impulses on the sonorous body so quick, that we judge one continued sound; especially if it be continued in the same degree of strength; and hence arise the doctrine of measure and time. See *MEASURE* and *TIME*.

*Sounds* again are distinguished with regard to music into simple and compound, and that two ways.

In the first, a *Sound* is said to be compound, when a number of successive vibrations of the sonorous body, and the air come so fast upon the ear, that we fancy them the same continued *Sound*, as in the phenomenon of a circle of fire, caused by putting the fired end of a stick into a quick circular motion; when supposing the stick's end in any part of the circle, the idea we conceive of it there, continues 'till the impression is renewed by a sudden return.

A simple *Sound* then, with regard to this composition, should be the effect of a single vibration, or of so many vibrations as are necessary to raise in us the idea of *Sound*. In the second sort of composition, a simple *Sound* is the product of one voice, or one instrument, &c.

A compound *Sound* consists of the *Sounds* of several distinct voices or instruments, all united in the same individual time and measure of duration; *i. e.* all striking the ear together, whatever their other differences may be. But in this sense again, there is a twofold composition, a natural, and an artificial one.

The natural composition, is that proceeding from the manifold reflexions of the first *Sound* from adjacent bodies, when the reflexions are not so sudden as to occasion ecchos, but are all in the same tune with the first note. See *RESONANCE*.

The



The artificial composition, which alone comes under the Musicians province, is that mixture of several *Sounds*, which being made by art, the ingredient *Sounds* are separable and distinguishable from one another. In this sense, the distinct *Sounds* of several voices or instruments, or the several notes of the same instrument, are called simple *Sounds*, in contradiction to compound ones; wherein, to answer the end of music, the simple ones must have such an agreement in all relations, chiefly as to acuteness and gravity, as that the ear may receive the mixture with pleasure. See COMPOSITION.

Another distinction of *Sounds*, with regard to music, is that whereby they are said to be smooth and even, or rough and harsh, also clear and hoarse; the cause of which differences depends on the disposition and state of the sonorous body, or the circumstances of the place; but the ideas of these differences must be sought from observation.

Smooth and rough *Sounds* depend principally on the sounding bodies; of these we have a notable instance in strings that are uneven, and not of the same dimensions and constitution throughout.

Mr *Perrault*, to account for roughness and smoothness, maintains there is no such thing as a simple *Sound*; but that the sound of the same chord or bell is a compound of the *Sounds* of the several parts of it; so that where the parts are homogeneous, and the dimensions and figure uniform, these always make such a perfect mixture and union of all the parts, as make one uniform and smooth *Sound*: contrary conditions produce harshness.

In effect, likeness of parts and figure makes an uniformity of vibrations, whereby a great number of similar and coincident motions conspire to fortify and improve each other, and unite for the more effectual producing the same effect.

This account he confirms from the phænomenon of a bell, which differs in the tone according to the part it is struck in; and yet strike it any where, there is a motion of all the parts. Hence he considers, the bell as composed of an infinite number of rings, which according to their different demensions have different tones, as chords of different lengths have; and when struck, the vibrations of the parts immediately struck specify the tone, being supported by a sufficient number of consonant tones in the other parts. This must be allowed, that every note of a stringed instrument, is the effect of several simple *Sounds*; for there is not only the *Sound* resulting from the motion of the string, but that from the motion of the parts of the instrument; which has a considerable effect in the total *Sound*, as is evident from hence, that



the same string or different Violins, will give a very different *Sound*.

But *Perrault* affirms the same of every string in itself, and without considering the instrument. Every part of the string, *says he*, has it's particular vibrations, different from the gross and sensible vibrations of the whole ; and these are the causes of different motions and *Sounds* in the particles ; which uniting, compose the whole *Sound* of the string, and make an uniform composition, wherein the tone of the particular part struck, prevails ; and all the others mix under a due subordination with it, so as to make the composition smooth and agreeable. If the parts be unevenly or irregularly constituted, the *Sound* is harsh ; which is the case in what we call false strings, and various other bodies, which for this reason, have no certain and distinct tone ; but a composition of several tones which don't unite and mix, so as to have one predominant to specify the total tone.

As to clear and hoarse *Sounds*, they depend on the circumstances that are accidental to sonorous bodies : thus a voice or instrument will be hollow and hoarse if raised within an empty hog'shead, that is clear and bright out of it ; this effect is owing to the mixture of other and different *Sounds*, raised by reflection, which corrupt and change the species of the primitive *Sound*.

For *Sounds* to be fit to obtain the end of music, they ought to be smooth and clear, especially the first ; since without this they cannot have one certain and discernable tone, capable of being compared to others in a certain relation of acuteness, of which the ear may judge ; and of consequence can be no part of the object of music. Upon the whole then, with Mr *Malcolm*, we call that a harmonic or musical *Sound*, which being clear and even, is agreeable to the ear, and gives a certain discernable tune (and hence called a tunable *Sound*) ; which is the subject of the whole theory of harmony. See HARMONY.

SOUND-BOARD, is the principal part of an Organ, and that which makes the whole instrument play. See ORGAN.

The *Sound-Board* or *Summer*, is a reservoir, into which the wind drawn in by the bellows, is conducted by a portvent, and hence distributed into the pipes placed over the holes of it's upper part. The wind enters them by valves, which open by pressing upon the stops or keys, after drawing the registers which prevent the air from going into any of the pipes but those required. Organs, whose longest blind pipes are four feet, have their *Sound-boards* from five to six feet. Organs of sixteen

teen feet have two *Sound-boards*, which communicate the wind from one to the other, by means of a pewter portvent.

SPAGNUOLA, is the name the *Italians* give to the *Guittar*, by reason of it's being so much used in *Spain*; or according to some, rather from it's having been invented there. See GUITTAR.

SPATIUM, *Space*, is applied to the void found between the lines whereon a piece of music is pricked or noted; these at first were not used, but there was a line for every sound: but when those were reduced to four, and then raised to five, as at present, the spaces were reckoned, and the lowest was called the first, and so on to the fourth. See RIGA and LINEA.

SPECIES, in the ancient music is a sub-division of one of the *Genera*. See GENUS.

The *Genera* of music were three, the chromatic, enharmonic and diatonic; the first and second of which were variously subdivided into *Species*; nor was even the last without, though those had not particular names as the *Species* of the other two had. The *Species* were called *Chroia*, colours of the genera, the constitution whereof, see under the articles GENUS, DIATONIC, ENHARMONIC, and CHROMATIC.

SPESSO. See SPISSUS.

SPICCATO, signifies to *separate, divide, part, &c.* that is, to give every note it's distinct sound, and is the contrary of what we call *flurring*.

This word is particularly used with regard to instruments struck with a bow, and denotes that every note have a bow distinct from the preceeding or succeeding one.

SPINETTE, a musical instrument ranked in the second or third place among harmonious instruments. See MUSIC.

It consists of a chest or belly made of the most porous and refinous wood to be found, and a table of firr fastened on rods called the sound-board, which bears on the sides; on the table is raised two little prominences or bridges, whereon are placed so many pins as there are chords to the instrument. See BRIDGE and OTAVINA.

This instrument is played by two ranges of continued keys; the foremost range being the order of the diatonic scale, and that behind, the order of the artificial notes or semi-tones. See SCALE.

The keys are so many long flat pieces of wood, which touched and pressed down at the end, make the other raise jacks, which strike the strings and cause the sound, by means of the end of a crow's quill wherewith 'tis armed. The thirty first strings are of brass, the other more delicate ones  
of

of steel or iron-wire ; which are stretched over the bridges above-mentioned. Tho' many of these instruments have either all their strings of brass or all of steel-wire ; and have sometimes two or three jacks to each string instead of one ; upon which the makers add a little stop to take away one or two of the three at pleasure, by which means the sound when struck with one jack only, seems in some measure to eccho to that struck with the whole number.

The figure of the *Spinette* is a long square or parallelogram ; some call it the Harp couched, and the Harp an inverted *Spinette*. See HARP.

The *Spinette* is generally tuned by the ear, which method of the practical musicians is founded on a supposition that the ear is a perfect judge of an octave and fifth. The general rule is to begin at a certain note, as C, taken toward the middle of the instrument, and tuning all the octaves up and down, and also the fifths, reckoning seven semi-tones to each fifth, by which means the whole is tuned.

Sometimes to the common or fundamental play of the *Spinette* is added another similar one in unison, and a third in octave to the first, to make the harmony the fuller. They are either played separately or together, by means of a stop ; these are called double or triple *Spinettes*. Sometimes a play of Violins is added by means of a bow, or a few wheels parallel to the keys which press the strings, and make the sound last as long as the musician pleases, and heighten and soften them more or less as they are more or less pressed.

The Harpsichord is a sort of *Spinette*, only with another disposition of the keys. See HARPSICHORD.

There have been of late years *Spinettes* made, whose backward range of keys are divided, each part of which has a different sound ; as there is one key between *f* and *g*, which serves as *f*  $\sharp$  and *g*  $\flat$  ; now this key being divided, that part of it next the player sounds *g*  $\flat$ , and the other next the body of the instrument *f*  $\sharp$ , and so of the others. Again, as we often use C  $\natural$ , for B sharp ; in these *Spinettes* there is a key placed between B natural and C, which serves as B  $\sharp$ . But those instruments having some difficulties attending them were laid aside.

This instrument takes it's name from the little quills where-with the strings are struck, which are supposed to resemble thorns, which in *Latin* are called *Spinæ*.

SPIRITO, or SPIRITOSO, signifies to sing or play on any instrument with vigour, life, and spirit.

S P I S-



**SPISSUS**, *thick, full*, as of small or minute parts, as of intervals. The *Greeks* called it *Pycknos*, it was an epithet they gave to two of the genera of music, the chromatic and enharmonic; the first whereof had twelve small sensible intervals in the extent of it's octave, the latter twenty four; both of which are thick, full, or even crouded with minute intervals, when compared with the diatonic, which is quite simple, and whose intervals are spacious, having but seven in it's octave, and these by consequence greater than those of the two others, the octave being the same in all. From hence the *Italians* say, *Monochordo inspeffato delle chorde Chromatice Enharmonice*, i. e. a monochord whose string is divided into such parts as constitute the small intervals of either of those genera, by which we may measure the proportions of their sounds, &c. See **DIATONIC**, &c.

*Bacchius* senior says, that this *Spissus* consists of two of the smallest or more minute intervals in either of the genera.

**SPONDEASMUS**, is when in the enharmonic genus a sound is raised three dieses. See **DISSOLUTIO** and **PROJECTIO**.

**STABILI** *Suoni*. See **SUONI**.

What the ancients called *Stabiles* or fixed sounds, *Euclid* says were these eight, *Proslambanomenos*, *Hypate Hypaton*, *Hypate Meson*, *Mese*, *Nete Synemmenon*, *Paramese*, *Nete Diezeugmenon*, *Nete Hyperbolæon*; of these, says *Alypius*, some are called *Barypicni*, others *Apicni*; the *Baripicni*, were these five, *Hypate Hypaton*, *Hypate Meson*, *Mese*, *Paramese*, *Nete Diezeugmenon*. The *Apicni* were these three, *Proslambanomenos*, *Nete Synemmenon*, and *Nete Hyperbolæon*. These says *Bacchius* senior were in general called *Stantes*, by reason they maintain the same situation in the fourth, in whatever genus they are used.

**STACCATO**, or **STOCCATO**, signifies to divide and separate each note from the next in a very plain and distinct manner, and is much the same with *Spiccato*. See **SPICCATO**.

**STAFF**, five lines on which, with the intermediate spaces, the notes of a song or piece of music are marked. See **MUSIC**.

*Guido Aretine*, the great improver of the modern music, is said to be the first who introduced the *Staff*, marking his notes by setting points (.) up and down them, to denote the rise and fall of the voice; and each line and space he marked at the beginning of the *Staff* with Pope *Gregory's* seven letters, A, B, C, D, E, F, G. See **NOTE**.

But



But others will have this practice of an older date; and *Kercher* particularly affirms, that in the Jesuits library at *Messina*, he found a *Greek* manuscript of hymns above seven hundred years old, wherein some hymns were written on a *Staff* of eight lines marked at the beginning with eight *Greek* letters, the notes or points were on the lines, but no use made of the spaces; but this is not much against *Guido*, for he used but five lines, and set his notes both on them and the spaces. But *Vossius* says this was the practice of the *Egyptians* before *Guido's* time. See **GAMUT** and **SCALE**.

**STENTATO**, from the verb *Stentare*, to suffer, to labour; intimates not only that you proceed, but that you take pains in singing or playing, and force the voice in some part of a song, or on some particular sound, to express some extraordinary emotion, whether joy, grief, or passion, so as to seem actually moved in the performance. Mr *Brossard* brings the word from the famous *Stentor* mentioned by *Homer*, who had a very strong voice.

**STENTOROPHONIC TUBE**, a Speaking Trumpet, thus called from *Stentor*, (a person mentioned in the *Vth* Book of the *Illiad*, who could call louder than fifty men) and *φωνη*, voice.

That of *Alexander the Great* is famous, with which he could give orders to his army at 100 stadias distance. See **TRUMPET**.

**STRETTO**, shortned, is often used to signify that the measure is to be short and concise, therefore quick. In this sense it stands opposed to *largo*. See **LARGO**.

**STRING** in music. See **CHORD**.

If two *Strings* or chords of a musical instrument differ only in length, their tones, *i. e.* the number of the vibrations they make in the same time, are in an inverted ratio of their lengths; if they differ only in thickness, their sounds are in an inverted ratio of their diameters. As to the tension of *Strings* to measure it regularly, they must be conceived as stretched and drawn by weights, then (*ceteris paribus*) their sounds will be in a direct ratio of the square roots of the weights which stretch them, that is, *e. g.* the tone of a *String* stretched by a weight 4, is an octave above the tone of a *String* stretched by a weight 1.

'Tis an observation of a long standing, that if a *Viol* or *Lute String* be touched with the bow or hand, another *String* on the same, or another instrument not far from it, if in unison, octave, or the like, will at the same time tremble of it's own accord. See **UNISON**.

But it is now found, that not the whole of that other *String* doth tremble thus, but the several parts severally, according

cording as they are unisons to the whole or parts of the *String* so struck. Thus,

Supposing A B to be an upper octave to A C,      A — — B  
and therefore a unison to each, half thereof      a — 4 — c  
stopped at B.      1 b 2

If while *a c* is open, A B be struck, the two halves of this other, that is *a b* and *b c* will both tremble; but the middle point will be at rest; as will be easily perceived by wrapping a bit of paper lightly round the *String a c*, and removing it from one end of the *String* to the other. In like manner were A B an upper twelfth to *a c*, and consequently an unison to it's three parts *a 1*, *1 2*, and *2 c*; if *a c* being open, A B be struck, it's three parts, *a 1*, *1 2*, and *2 c*, will severally tremble; but then the points *1* and *2* will remain at rest. This Dr *Wallis* tells, was first discovered by Mr *William Noble* of *Merton College*; and after him, by Mr *Pigot* of *Wadham College*, without knowing that Mr *Noble* had observed it. To which we may add, that Mr *Sauveur* long afterwards proposed it to the Royal Academy at *Paris* as his own discovery, as like enough it might: but upon his being informed by some of the members present, that Dr *Wallis* had published it before, he immediately resigned all the honour thereof.

**STROMENTO**, plural *stromenti*, instruments, certain machines contrived and disposed by art in such a manner, as to be of use in imitating the sound of a human voice; the music played or performed by these, is commonly called organical or instrumental. See ORGANICAL.

Instruments are of many kinds, but are generally reduced under three heads:

First, what the *Greeks* called *enchorda* or *entata*, are instruments having chords or strings, made to sound by the fingers, as the Lute, Harp, Theorbo, Guittar, and others; or that are played on by a bow, as Violins, Bass Viols, Trumpet Marine, &c. or by means of jacks armed with quills ends, as Spinets, Harpsichords, &c.

The second, by the *Greeks* call *emphysoomena*, *pneumatica*, or *empneousta*, that are made to sound by the wind, and that either natural from the mouth, as Flutes, Trumpets, Haut-boys, Bassoons, Serpents, Sackbuts, Horns, &c. or artificial by means of bellows, as the Bagpipe; and that which by way of excellence is called the Organ, by the *Italians* called *Stromenti da fiato*.

The last, the *Greeks* call *Krousta*, the *Latins*, *Pulsatilia*, and we instruments of percussion; because made to sound by beating them either with the hand, as Drums, Tabours,

Tymbals, &c. or with a little stick, or small iron rod, as Pfaltery and Cymbal; or with a feather, as the Systrum and Dulcimer, or by striking them with hammers, as Bells, &c. Kercher, *Merfennus*, *Salmon des Caux*, and other learned writers, have given us descriptions of most of these instruments, which may be found in their works, and which may give a curious reader great satisfaction.

STROPHE, a certain number of verses which contain a full sense, and at the end whereof a composer ought to make a cadence (unless there be some cause to the contrary) before he begins another of the same nature. See SONG.

STYLE, a manner of singing, playing, or composing.

The *Style* is properly the manner each person has either of composing, playing, singing or teaching; which is very different, both with respect to different genius's, of countries, nations, and of the different matters, places, times, subjects, passions, expressions, &c.

Thus we say, the *Style of Palestrina*, of *Lully*, and of *Corelli*; the *Style of the Italians*, *French*, *Spaniards*, &c. The *Style of gay pieces of music* is very different from that of serious ones. The *Style of church music* is very different from that for theatres.

The *Style of the Italian compositions* is poignant, florid, expressive; that of the *French*, natural, flowing, tender, &c.

Hence the various epithets given to distinguish the various characters; as, the antient and modern *Style*; the *Italian* and *German Styles*; the ecclesiastical and dramatic *Styles*; the gay, the grave, majestic, natural, soft, familiar, gallant, low, sublime, &c. *Styles*.

The *Stylo Recitativo*, or *dramatico*, in the *Italian music*, is a *Style* fit to express the passions. The *Stylo ecclesiastico* is full of majesty; very grave, and fit to inspire devotion.

STYLO *Motetico*, is a various, rich, florid *Style*, capable of all kinds of ornaments, and of consequence fit to express various passions; particularly admiration, grief, &c.

STYLO *Madrigalesco*, is a *Style* proper for love, and other of the soft passions.

STYLO *Hyperchematico*, is a *Style* proper to excite joy, mirth, and dancing, and consequently full of brisk and gay motions.

STYLO *Symphoniaco*, is a *Style* fit for instrumental music; but as each instrument has its particular effects, there are as many different symphonical *Styles*; the *Style of the Violin* for instance, is usually gay; that of *Flutes* melancholly and languishing; and that of *Trumpets* sprightly and animating.

STYLO



**STYLO Melismatico**, is a natural artless *Style*, which any body almost can sing, fit for airs and ballads.

**STYLO Phantastico**, is an easy humorous manner of composition, free from all constraints, &c. See **SUONATA** and **RICERCATA**. Before sonatas were introduced, they had a kind of piece which they called *Phantasia*, which was very like our *sonata*.

**STYLO Choraico**, a *Style* that is proper for dancing, and is divided into as many different kinds as there are different dances, as the *Style* of farabands, minuets, gavots, jiggs, rigadoons, chacones, &c.

**SUB**, a *Latin* preposition, signifying the same as the *Greek Hypo*, the *Italian Sotto*, and the *English below*. See **PROPORTION** and **HYPO**.

This word is often used instead of *Hypo* in conjunction with the *Greek* names of the intervals of music, as *sub diatessaron*, *diapente*, *diapason*, though not with the greatest propriety, and this sometimes with regard to several voices following one another at certain pitches, the second below the first, the third below the second, and so on, in the same manner as *Epi*. See **EPI**.

For what has been said of this preposition with regard to proportion, see **PROPORTION**. 'Twas from thence the *Italians* took it's use in their several sorts of **TRIPLES**, as

*Subsesqui terza*, *Tripla di semiminime*, or the measure of three for four which is marked thus after the Cleff  $C_3^3$ , wherein a crotchet which is their semi-minim is equal to one third of the semi-breve, and the other notes in proportion, whereas in common time it is but a fourth thereof.

*Subdupla*, or *sub super bi partiente terza*, or *tripla di crome*, is three for eight  $C_8^3$ , a quaver herein is one third of the measure, and a pointed crotchet a bar.

*Sub super setti partiente nona*, otherwise *Nonupla di semicrome*, or nine for sixteen; because it requires three semi-quavers in a time, therefore nine in a bar instead of sixteen in common time, 'tis thus marked  $C_{16}^9$ . See **TRIPLE**.

*Subdupla subsuper bi partiente terza* is  $\frac{3}{8}$ . See **TRIPLE**.

*Sub super bi partiente sesta* or *sestupla di Crome*. See **SEXTUPLE**.

*Subsuper quadri partiente duodecima* or  $\frac{12}{16}$ , called by the *Italians dodecupla di semicrome*. 'Tis a species of triple that has twelve semi-quavers in its bar instead of sixteen in common time, and thus marked  $C_{16}^{12}$ . See **TRIPLE**.

**SUBITO**, *quick*, *hastily*, as *volti subito* is an *Italian* phrase which signifies turn over the leaf quickly.



SUBPRINCIPALIS *Mediarum & Principalium*.  
See PARHYPATE MESON, PAHYPATE HYPATON,  
and SYSTEM.

SUCCESSION, when applied to music, may be defined to be when a continued series of sounds follow or succeed each other, and may be reckoned one of the differences between melody and harmony; (see MELODY) for a continued *Succession* of sounds produces the former, as a combination of them the latter.

Of *Succession* there are two kinds, conjoint and disjoint; conjoint *Succession* is when the sounds proceed from grave to acute, or *à contra*, which make the two species of ductus, viz. *Ductus rectus*, and *revertens*, without making any leap, that is, suppose we were to raise or fall a sound a fourth, &c. and to sound all its intermediate degrees, this would be conjoint *Succession*, whereas were we to strike only the first and last sounds it would be disjoint. See DUCTUS.

SVEGLIATO, a brisk, lively, gay manner of singing or playing, as *Maniera Svegliata*.

SUFFOLO. See ZUFOLO.

SUMMUS. See TRIAS HARMONICA.

SUMPTIO. See USUS.

SUONANTINA, a little short easy *Sonata*. See SONATA.

SUONATA, or SONATA, the name of certain pieces of instrumental music of two sorts, the one for churches, &c. the other for chambers and private concerts. See SONATA, and CONCERTO.

SUONO, what the *Greeks* call *Pthongos*, the *Latins* *Sanus*, and we *Sound*, for a definition hereof see SOUND.

This word is often confounded with *vox*, *voice*, *chord*, *tone*, *note*, &c. as that nothing is more common than to say the chord, tone, note, or sound A or B, to distinguish the sound expressed by those letters; but see their distinctions under the articles TONE, NOTE, and CHORD.

Musicians ordinarily distinguish three sorts of sounds, viz. grave or low, high or shrill sounds, and sounds that keep a middle place; and besides these there is an infinity of other differences, some of which we shall here enumerate.

SUONI *Alterati*, such as are raised or lowered by these marks ♯ ♯ or ♭ ♭ commonly flats and sharps. See FLAT and SHARP.

SUONI *Antifoni*, is such as though distant from one another one or more octaves, are yet alternate concords among themselves.

SUONI *Apicnoi* or *Apicni*, are those between such as the ancients called *stabiles* or *perpetui*, and in their system were

were *Proslambanomenos*, *Nete Synemmenon*, and *Nete Hyperbolæon*, see each under its proper Article.

**SUONI Baripicni**, those which the ancients called *immobiles*, *stabiles*, or *perpetui*, of which rank were the *Hypate Hypaton*, *Hypate Meson*, *Mese*, *Paramese*, and *Nete Diezeugmenon*, see each in its place.

**SUONI Chromatici**, are sounds raised above their natural pitch a semi-tone minor by the chromatic diesis  $\sharp$ . See **CHROMATIC**.

**SUONI Consoni**, are what we otherwise term concords. See **CONCORD**.

**SUONI Continui**, such sounds as are held out or continued for the pronunciation of some syllable, or the state of the voice, neither ascending or descending, but keeping in the same pitch.

**SUONI Diafoni**, the same with discords. See **DISCORD**.

**SUONI Diatonici**, natural and most easy sounds, such as a man is qualified to sing, or has proper organ well disposed for that purpose, without the assistance of art. See **DIATONIC** and **GENUS**.

**SUONI Diffoni**, the same with *Suoni Diafoni*, discordant sounds. See **DISCORD**.

**SUONI Distincti** sounds sensibly separated or distinguished one from another, be it from the different tensions of the voice or chords that form them, or any other cause. See **STRING** and **CHORD**.

**SUONI Ecmeli**, sounds unfit for melody, but then as there is no sound but may be used, to make this intelligible, suppose a song to proceed in a particular kind of fourth as from A to D according to the order of B quadro or natural, any sound that has not a super particular ratio, which of consequence must have some superfluity or redundance, may properly be called a *Sonus Ecmelos*, and is not proper to be brought in.

**SUONI Emmeli**, such sounds as are capable of making melodies, and therefore says *Boëtius* contrary to *Ecmeli*.

**SUONI Enharmonici**, are sounds raised above their natural pitch by means of the *Enharmonic Diesis*, which is agreed to be about a quarter of a tone, and which is the least sensible interval in music. See **DIESIS** and **ENHARMONIC**.

**SUONI equi soni** is most properly applicable to unisons, yet 'tis said of such sounds, which, though different and distinct one from another, yet when sounded together affect the ear in such a manner, as that they seem one and the same sound, of the same pitch of tune. Such are the extremes of the octave and its double.

SUONI *Homophoni*, the same with unison. See UNISON.

SUONI *Mesopicni*, are amongst those which the ancients called *Mobiles* or *Vagantes*, and in their system they were these five, *Parhypate Hypaton*, *Parhypate Meson*, *Trite Synemmenon*, *Trite Diezeugmenon*, and *Trite Hyperbolæon*. See each in its place.

SUONI *Mobiles*, moveable sounds; the second and third sounds of every tetrachord of the ancient system were moveable. See GENUS.

SUONI *Naturali*, the same with *Diatonici*. See DIATONIC.

SUONI *non Unissoni*, such as differ in gravity and acuteness; of this rank are, *Consoni*, *Emmeli*, *Diffoni* and *Ecmeli*.

SUONI *Oxipicni*; those sounds between the moveable ones in the ancient system, which were these five, *Lychanos Hypaton*, *Lychanos Meson*, *Paranete Synemmenon*, *Paranete Diezeugmenon*, and *Paranete Hyperbolæon*, and these were the last notes but one of every tetrachord in their scale. See each in its place; see also SYSTEM.

SUONI *Parafoni*, or such sounds as have between them the interval of a fourth or a fifth, or their double, and therefore concord.

SUONI *Stabili*, or *perpetui*, were eight sounds in the ancient system, which were the highest and the lowest of every tetrachord: they were thus denominated by reason they could not change their place by means of *Dieses*, either chromatic or enharmonic, but always remain in the same situation in whatever genus they are used, in opposition to the two middle ones, which were liable to such changes, and therefore called *Mesopicni* and *Oxipicni*, which properly belong to the *Enharmonic* and *Chromatic Genera*. There are two sorts of *stables* or *suoni perpetui*, *Oxipicni* and *Baripicni* (which see.)

'Tis not thus (says Mr *Brossard*) in the modern system, for there is no sound therein, but may be alter'd by an accidental flat or sharp, ♭ or ♯; so that among us, says he, all the sounds are moveable or *vagantes*; but this must be understood that then we shift the key, and play more according to fancy than rule, for every particular key in the modern as well as the ancient system has in it particular sounds, which are *immobiles*, *stabiles*, or *perpetui*.

SUONI *Vagantes*, the same as *Suoni mobiles*.

SUONI *Unissoni*, the same with *Homophoni*. See UNISON:

Besides these distinctions there are many others, as sweet, clear, soft, smooth, rough, and uneven sounds. See SOUND.

S U O

Synemmenon Tetrachord.

Stabilis Mele — A Baripicnos  
 Mobilis Trita Synemmenon B B Mesopicnos  
 Mobilis Paranele Synemmenon C Oxipicnos  
 Stabilis Nete Synemmenon D Baripicnos

Stabilis	—	Proslambanomenos	—	A Apicnos	—
Stabilis	—	1 Hypate Hypaton	—	B Baripicnos	—
Mobilis	—	2 Parhypate Hypaton	—	C Mesopicnos	—
Mobilis	—	3 Lychanos Hypaton	—	D Oxipicnos	—
Stabilis	— 1 +	4 Hypate Meson	—	E Baripicnos	—
Mobilis	—	2 Parhypate Meson	—	F Mesopicnos	—
Mobilis	—	3 Lychanos Meson	—	G Oxipicnos	—
Stabilis	—	4 Mele	—	A Baripicnos	—
Stabilis	—	1 Paramele	—	B Baripicnos	—
Mobilis	—	2 Trita Diezeugmenon	—	C Mesopicnos	—
Mobilis	—	3 Paranele Diezeugmenon	—	D Oxipicnos	—
Stabilis	— 1 +	4 Nete Diezeugmenon	—	E Baripicnos	—
Mobilis	—	2 Trita Hyperbolæon	—	F Mesopicnos	—
Mobilis	—	3 Paranele Hyperbolæon	—	G Oxipicnos	—
Stabilis	—	4 Nete Hyperbolæon	—	A Apicnos	—

Hypaton 4th

Meson 4th

Diezeugxis

Diezeugma 4th

Hyperbol. 4th



**SUPER** *bi partiente quarta* and *super quadri partiente duodecima*, is a sort of proportion. See **PROPORTION**.

This again, is a sort of Triple, which the *Italian* call *Setuplo di Semiminime*, and triple of six for four, thus marked after the Cleff  $C \frac{6}{4}$ , in which six crotchets are required to compleat the bar, instead of four in common time. See **TRIPLE**.

**SUPER** *bi partiente Terza*. See **PROPORTION**.

**SUPER** *quadri partiente duodecima*, or *dodeupla di Crome*, is a species of triple, wherein twelve quavers are contained in a bar instead of eight in common time, thus signified after the Cleff  $C \frac{12}{8}$ .

**SUPER** *quadri partiente Oct.*

*Quinta*  
*Terza*

} See **PROPORTION** and  
**TRIPLE**.

**SUPERNUMERARY**, in music, called by the *Greeks*, *Proslambanomenos*, is the last chord added to their system, answering to the *A mi la* of the first *Octave* of the modern scale. See **DIAGRAM**.

**SUPPOSITION**, is the using two successive notes of equal value as to time, one of which being a discord supposes the other a concord. See **HARMONY**.

The harmony Mr *Malcolm* observes, is to be always full on the accented part of the measure or bar, and void of discords, yet here discords by proper resolution and preparation are even necessary, and must be used, otherwise called passing notes; on the unaccented part of the measure discords by conjoint degrees may pass without much offence, and it is not there required, that the harmony be so compleat as on the accented part. This transient use of discords followed by concords, makes what we from the *French* call *Supposition*. See **CONCORD** and **DISCORD**.

There are several kinds of *Supposition*; the first when the parts proceed gradually from concord to discord, or *è contra* from discord to concord, the intervening discord serving only as a transition to the following concord.

Another kind is, when the parts do not proceed gradually from discord to concord, and *vice versa*; but descend to it by the distance of a third.

A third kind, like the second, is when the rising to the discord is gradual, but the descending from it to the following concord, is by the distance of a fourth.

A fourth kind, very different from all the rest, is, when the discords fall on the accented part of the measure; and the rising to it is by the interval of a fourth; in which case it is absolutely necessary to follow it immediately, by a gradual descent

descent into a concord, that has just been heard in the harmony, to make the preceeding discord pass without notice, and only seem a transition into the concord.

Mr *Brossard* lays us down the following rules of *Supposition*: In the first he says, the notes of the part that moves while the other holds out, or continues on a sound, must proceed by conjoint degrees; if they proceed otherwise, that is disjoint, they must be all concords.

*Secondly*. If two notes are played to one of another part, the first must be concord, the second only may be discord; which nevertheless must be followed by a concord in conjoint degrees, either rising or falling.

*Thirdly*. If four notes are played to one of another part, as four crotchets to a semi-breve, only the second and fourth are allowed to be discords; and consequently the first and third, by a gradual ascent or descent are to be concords. The first of every two being reckoned long or accented, must be concords, the second and fourth short or unaccented, may be discord. See ACCENT.

*Fourthly*. When three Notes are played to one, they must all be of equal value, as in the measure  $\frac{6}{4} \frac{6}{8}$  or,  $\frac{12}{8}$  &c. the second must, and sometimes, though very rarely, the third may be discord, and the first always concord.

If the first of these three be as long as the two other, it must be concord (very rarely discord) the second and third may be discord, or either of them at pleasure.

If the last be as long as the two first, the first of them must be concord, the second discord, and the long note may be either as occasion serves.

*Lastly*. If these three notes be of equal value, but preceeded by a pause equal to one of them, the first of those left may be a discord, because the pause is reckoned in the place of the concord.

I know, says that Author, these rules are not so regularly observed as they ought; for sometimes, when four crotchets are played to a semi-breve, the second is made discord, tho' not proceeding by conjoint degrees, the third and fourth concords; sometimes the first and third are concords, the second and fourth discords, or even the first, second and fourth concords, and the third only a discord. Very often, continues he, four semi-quavers, tho' in different degrees of tune, are reckoned for one crotchet; but 'tis the quickness of the motion, or the necessity of favouring some expression, that in some measure excuses these irregularities; and the less common they are the better.

SUPRA. See EPI and HYPER.

K k

SY,

SY, one of the syllables used by the *French* to express a certain sound in the scale of music; for it's invention see SI.

The note expressed hereby answers to the *Hypate Hypaton* of the ancient system, and also the *Paramese* it's octave, when natural; but if it have this character ♭ before it, 'tis the *Trite Synemmenon* of their scale, and our B moll or flat. See HYPATE HYPATON, TRITE SYNEMMENON, PARAMESE and SYSTEM.

SYMPHONIALE, a word often prefix'd to a canon or fugue, to shew that it is in unison, *i. e.* that the second part is to follow or imitate the first in the same intervals, sounds, notes, &c. the third to observe the same with regard to the second, and so on. See SYMPHONY.

SYMPHONY, in music, a consonance or concert of several sounds agreeable to the ear, be they vocal or instrumental, or both; and may be also called harmony. See HARMONY.

Some there are, who restrain *Symphony* to the sole music of instruments: In this sense they say the *Recitativos* of such an opera were intolerable, but the *Symphonies* excellent. See SONG.

The ancient *Symphony*, most modern writers are apt to think, went no farther, than two or more voices or instruments set to unison. Mr *Perrault* has endeavoured to prove, that they had no such thing as music in parts; at least, says he, if they ever knew such a thing, it must be allowed to have been lost. See SYNAULIA.

'Tis to *Guido Aretine* we owe the invention of compositions in parts; 'twas he first joined in one harmony several distinct melodies; and brought it even to the length of four parts, as bass, tenor, counter-tenor, and treble. See HARMONY, MELODY, TREBLE, &c.

SYNAPHE, a *Greek* term which signifies, according to *Boëtius*, *Bacchius* senior, and others, conjunction; a chord is said to be conjoint, when so placed between two fourths, that it is at the same time the highest of the fourth below it, and lowest of that above it.

*Bacchius* senior gives us three *Synaphes*; for, says he, there are five tetracords, *Hypaton*, *Meson*, *Synemmenon*, *Diezeugmenon* and *Hyperbolæon*; now the *Hypaton* tetracord is joined to the *Meson* by *Hypate Meson*, and *Meson* to *Synemmenon* by *Mese*, and *Diezeugmenon* to *Hyperbolæon* by *Nete Diezeugmenon*, *i. e.* there is a sound or chord in each of these tetracords or fourths, that serves as the highest of one and lowest of the other.



SYNAULIA, in the ancient music and concert of pipes performing alternately without singing.

Mr *Malcolm*, who doubts whether the ancients had properly any such thing as instrumental music composed wholly for instruments, without singing, yet quotes the practice of *Synaulia* from *Athenæus*. See SONG, SYMPHONY, HARMONY, MUSIC and SINGING.

SYNCOPATION, denotes a striking or breaking of the time, whereby the distinction of the several times, that is parts of the measure, is interrupted. See TIME and MEASURE.

Or it is more particularly used for the connecting the last note of one bar with the first of a following one, so as to make only one note of both; 'tis also sometimes used in the middle of a measure; likewise when a note of one part ends or terminates in the middle of a note of the other; but this is otherwise called binding or legature.

*Syncopation* is used also for a driving note, *i. e.* when some shorter note at the beginning of a measure or half measure, is followed by two, three or more longer notes, before any other occurs equal to that which occasioned the driving note, to make the number even; *e. gr.* when an odd crotchet comes before two or three minims, or an odd quaver before two or more crotchets, &c.

SYNCOPATO *Contrapunto*. See SYNCOPÉ and COUNTERPOINT.

SYNCOPE, signifies the division of a note, used when two or more notes of one part answer to a single one of the other, as when the semi-breve of the one answers to two or three notes of the other.

But to have a right understanding of the word *Syncope*, it must be observed *first*, that every bar in common time has two parts, one of which is when the hand falls, the other when it rises.

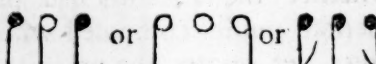
*Secondly*, That any note which contains two times, or a rise and fall of the hand is divisible into two parts, for the first whereof the hand goes down, for the last it rises.

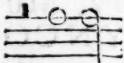
*Thirdly*, That every note (tho' of less value than a semi-breve) being divisible into two others, the first thereof must be during the first part of the measure, or with a rise or fall of the hand, the other part in the second.


When notes do not follow this natural order, that is, when the first part is not during the rise, and the other during the fall of the hand; or when the first part of the note is not made in the first part or instant of the rise or fall of the hand, it is said to be *syncopated*, from *synkopto*, *ferio*, *verbero*, — I




*Strike, I beat*; thus to distinguish the times of the measure; consequently when one or more notes are placed between two others, which are but half the value of that in the middle,


as  the first whereof is made with a fall, or in the instant of a rise or fall; or when instead of

that first note there is a pause of its length, as 

or  or if instead of such first note, there are two

equal to it, as  these may be most properly said

to be *syncopated*; and are in music what feet are in poetry.

It must also be remarked, that *Syncopes* are writ three ways; first, by a figure only, which was the practice of the ancients, 'till those perpendicular lines, which we call bars, were used; when the note was divided into two others, each of which was its half, they marked it with a semi-circle , to shew that those two make but one: This makes what the *Italians* call *Note legate*, and is used by reason one of the notes is in the latter part of a bar, and the other in the beginning of the next following.

The third, which was highly disapproved by the ancients, and which at present is very much used, is, when for the application of some word, or to give a brisker motion to the song, the notes so parted by the bar, were free and untied. It often happens, that the first of those two notes is divided into two others of less value; and this may be done two ways; the first is, by adding a point to the first of the two notes that form this sub-division, and following it with another of equal value with it's point; the second is, when both of them are of equal length. All these ways are common in the modern practice, but should not be used without necessity, or for some particular reason.

**SYNCOPE**, is often used in melody, or in the course of a song, in mournful languishing expressions; sometimes to express sighs, and very often on the contrary in quick movements, to excite joy; then causing certain leaps or springs among the notes proper to that end. But it's greatest use is in harmony, being as it were the life of it, by giving means of forming that agreeable contrast between concords and discords, which makes the chief beauty of the modern music;

and

and is that part of the science, in which, says Mr *Brossard*, we have any reason to think, we excel the ancients.

With respect to harmony there are three *Syncopes* :

The first is, when all the parts *syncope* at the same time, but without discords; thinking it enough to move uniformly, contrary to the natural order of the measure. This the *Latins* call *Syncope equivocans*, it is not allowed to be any thing excellent by judges of harmony; and therefore is very seldom met with.

The second, little better than the first, is, when only one of the parts *synscopes*, and yet without discord. In *Italians* 'tis called *Contrapunto legato*, because the *syncoped* notes must be tyed; the *Latins* term it *Syncope consonans desolata*.

The last is, when only one part *synscopes*, and that to bring in some discord, and is the *Contrapunto syncopato* of the *Italians*.

This is the principal; we shall therefore give the reader some observations hereon.

*First* then, the discord must not be on the *syncoped* note; a concord there is indispensable, whether perfect, as octave and fifth, or imperfect, as third and sixth, as well major as minor. This makes what is otherwise called preparing of discords, see *DISCORD*, where the manner of preparing and resolving them is explained. The fourth indeed, which in the opinion of some is a concord, of others a discord, but more generally allowed both by the ancient and modern Theorists to be a concord, is often placed on the first part of the *Syncope*, especially to form a cadence; and as it is accounted a concord, this does not contradict the rule abovementioned.

We also find sevenths, ninths, &c. on the first part of the *Syncope*; but as these dissonances must continue on the second part also, and the bass hold on the same note, this ought rather to be reckoned supposition than *Syncope*. See *SUPPOSITION*.

*Secondly*, According to the modern practice, any discord but the redundant or defective eights and defective second may be admitted on the second part of the *Syncope*. The ancients, says Mr *Brossard*, only used the ninth, seventh and second; sometimes, but very rarely, the false fifth and tritone; and never any other discordant interval, whether superfluous or defective.

*Thirdly*, The discord must not rest upon the *Syncope* more than one time of the measure; and if at any time it be necessary upon any occasion to divide the second part of the *Syncope* into two, the second note must not be upon the same degree

degree with the *syncoped* note, but on the degree below it, or that which resolves it into a concord.

*Fourthly*, For it is not enough to make and prepare a discord, but it must be resolved, that is, it must be followed either mediately or immediately by a concord; and *first*, this must be done in the time of the measure following the *Syncope*; *secondly*, the part that *syncopes* must never rise, but on the contrary must fall on the degree immediately below the *syncoped* note; never lower, for that is the sound that resolves the discord.

*Fifthly*, We say mediately, because often they fall on the third, after having passed a false fifth, before resolving the *syncoped* discord; sometimes before falling on that third, a *syncoped* fourth is passed, to which the false fifth stands as a preparation.

*Sixthly*, The third rule above is in all appearance evaded two ways in modern practice; the first is, dividing the second part of the *syncoped* note into two, three, or more of less value, before falling on the note which resolves it; the second is, by dividing the second part of the *Syncope* into two equal parts, the first whereof rests on the same degree with the *syncoped* note; the second (which may be subdivided in any number of less value) rises or falls to one of the cords in the accompaniment of the discord, before it comes to the note which ought to resolve it.

The following is a table from the *Documenti armonici di Angelo Berrardi*, which shews at once what the concords are, that resolve each distance the most naturally, whether the upper or lower part *Syncope*.

*When the treble or upper part syncopes.*

The 2d is resolved by unison,  
The 4th by the 3d,  
The 7th by the 5th or 6th,  
The 9th by the 8th,  
The 11th by the 10th,  
&c.

*When the bass or lower part syncopes.*

The 2d is resolved by the 3d,  
The 4th by the 5th,  
The 7th by the 8th,  
The 9th by the 10th,  
The 11th by the 12th,  
&c.

SYNCOPSIS. See SYNCOPÉ.

SYNEMMENON *Tetracordon*, *Nete*, *Paranete* and *Trite Synemmenon*. See NETE, PARANETE, TRITE and SYSTEM.

SYNEMMENON, *applied*, *adjusted*, is the name of one of the ancient Greek tetracords, added among the other four of their

their system, to the end that a sound might fall between *Mese* and *Parameze*, or our A and B, which were distant a tone major; and by this means came to be called B moll, or the order of B flat, as the other before such division was called beccare or natural. See GENUS and TETRACORD.

The B moll hexacord in *Guido's* gamut, answers to the *Synemmenon* tetracord of the *Grecian* system. See GAMUT and HEXACORD.

SYNKOPTO. See SYNCOPÉ.

SYNTONO, this name the *Grecians* gave to a species of the diatonic genus, which was nearly our natural diatonic; but now it's fourths and fifths have been tempered for instruments of fixed sounds, these are not of consequence mathematically just; this is the case in which our Harpsicords and Organs stand at present; but see more fully under the article TEMPERAMENT.

SYNTONO, says *Zarlin*, is the same with the *Hyperlydian* mode. See HYPERLYDIO and MODE.

SYSTEM, a compound interval, or an interval composed or conceived to be composed of several less, such as the octave. See OCTAVE and INTERVAL.

The word is borrowed from the ancients, who call a simple interval *Diastem*, and a compound one *System*. See DIAS-TEM.

As there is not any interval in the nature of things, so we can only conceive any given interval as composed of, or equal to the sum of several others.

This division of intervals therefore only relates to practice; so that a *System* is properly an interval, which is actually divided in practice, and in which along with it's extremes, we conceive always some intermediate terms.

The nature of a *System* will be very plain, by conceiving it an interval, whose terms are in practice taken either in immediate succession, or the sound is made to rise or fall from one to the other, by touching some intermediate degrees; so that the whole is a *System* or composition of all the intervals between one extrem and the other.

SYSTEMS of the same magnitude, and consequently the same degrees of concord and discord, may yet differ in respect of their composition, as containing, and being actually divided into more or fewer intervals; and when they are equal in that respect, the parts may differ in magnitude: Lastly, when they consist of the same parts or lesser intervals, they may differ as to the order and disposition thereof between the two extremes.

There



There are several distinctions of *Systems*; the most remarkable are into concinnous, and inconcinnous.

Concinnous *Systems* are those, which consist of such parts as are fit for music; and those parts placed in such an order between the extremes, as that the succession of the sounds from one extremum to the other, may have a good effect. See CONSONANCE.

The concinnous *Systems*, according to *Euclid*, are *Diateffaron*, *Diapente*, *Diapason*; *Diapason* & *Diateffaron*, *Diapason* & *Diapente*, and *Bisdiapason*.

Inconcinnous *Systems* are those, wherein the simple intervals are inconcinnous, or badly disposed between the two extremes.

The inconcinnous, that author observes, are all less than the fourth, and all those situated between those abovementioned.

A *System* is either particular or universal.

An universal *System* is that which contains all the particular *Systems* belonging to music; and makes what the ancients called *Diagram*, and we the *Scale of Music*. See SCALE.

The ancients who agree, that a *System* is composed of two intervals at least, distinguished theirs into perfect and imperfect. The *Bisdiapason* or double octave was reckoned a perfect *System*, because within its extremes are contained examples of all the simple and original concords, and all the variety of orders, wherein their concinnous parts ought to be taken; which variety constitutes what they call species or figures of consonances.

All *Systems* less than the *Bisdiapason*, were reckoned imperfect.

The double octave was called *Systema maximum* & *immutatum*, because they took it to be the greatest extent or difference they could go in making melody; but this must not be understood literally, that it was their greatest compass, but a little more at large; that within the compass thereof were contained, as has been said, examples of all the simple concords, and their necessary varieties; for some among them indeed added a fifth thereto for the greatest *System*; but the octave or *Diapason* was reckoned the most perfect *System*, with respect to the agreement of its extremes; so that how many octaves soever were put into the greatest *System*, they were all to be constituted and subdivided the same way as the first; so that when we know how the octave is divided, we know the nature of the diagram or scale; the varieties whereof constitute the *Genera Melodiæ*, which are subdivided into species. See GENUS and SPECIES.

According

According to *Bacchius* senior, the *Systema immutabile* contained two perfect *Systems*, the one was conjoint, as *Diapason* and *Diateffaron*, the other disjoint, as *Diapason* and *Diapente*.

In the first state of the Lyre the tetrachord was the greatest *System*, which was called by *Boëtius* the *System of Mercury*, because supposed to have been invented by him, about the 2000 year of the world.

This *System* ran through many hands, and rose to a seventh, in which there were two conjoint fourths, *b, c, d, e, f, g, a*. See TETRACHORD and CONJONT.

But it was soon found that a seventh had not extent enough to express the sounds a of human voice; whereupon an eighth chord was added by *Pythagoras*, and the *System* by degrees was encreased by others to a double octave, or fifteenth. See OCTAVE.

Between the two lowest chords of each fourth there was an interval of five commas, or a semi-tone major; and between the two highest but four, or a semi-tone minor; and between the two middle ones there was a tone major; at least, says Mr *Brossard*, this is the opinion of the ancients. See COMMA and SEMI-TONE.

In this state the *System* was called diatonic, *i. e.* proceeding by, or composed of, tones and semi-tones, and therefore very easy to sing.

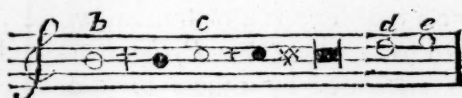
But as there was a tone major between *Mese* and *Paramese*, which made the fourth from F to B redundant and disagreeable, another fourth was inserted, called *Trite Synemmenon*, to make a sound fall between them, and divide that tone into two semi-tones, one major, the other minor; this is our B flat. See TRITE and LYRE.

It was this put *Timotheus* of *Milesus* upon dividing the intervals *c d* and *f g*, which were the middle chords of the tetrachord, and at the distance of a tone major, into two semi-tones; and that by means of a double diesis  $\sharp$ : these were called *suoni mobili*, (see SUONO) and hence sprung the chromatic genus. See GENUS and CHROMATIC.

But he did not divide the intervals *d e* and *g a*, and which were the highest chords of each fourth in the heptachord, because they were but tones minor; those therefore were called *suoni stabili*, or fixed sounds. See SUONO and GENUS.

At length *Olympus*, considering the division of the tones major, thought that the tones minor might also be divided; he therefore placed a chord between the two lowest sounds of each tetrachord, *i. e.* between *b* and *c*, *e* and *f*, and another between the second diatonic of each fourth and the chromatic, which was a semi-tone higher than the diatonic; and hence arose the enharmonic genus with it's diesis. See ENHARMONIC and GENUS.

These three genera being reduced into one *System*, make what the ancients called *Genus Spissum*. (See SPISsus.) And the sounds of the fourth so divided, stood thus; the white notes are the diatonic, the two first black ones enharmonic, and the breve chromatic.



In this the fourth was composed first of four diatonic chords, *b, c, d, e*; secondly, of one chromatic, a semi-tone higher than *c*; and lastly, of two enharmonic, the second whereof divided the semi-tone between *c* natural and *c* sharp, into two quarter tones.

As to the intervals between *c* sharp and *d*, and that between *d* and *e*, they were not divided in the ancient *System*, in regard they were thought very small intervals, and incapable of such division.

This then, according to the most general opinion, was the state of the ancient *System*, though some there are who look upon this account as fabulous, and take the word tetrachord in a different sense, and divide it in a quite different manner; for which see TETRACHORD.

The *Græcians* finding the names of the sounds inconvenient by reason of their length, substituted the letters of their alphabet in their stead, sometimes set one way, sometimes another; as, upright, side wise, up-side-down, a-cross, &c. the manner whereof may be seen in *Alypius*, of whom the learned *Meibomius* has given us a copy and translation with notes thereon; as also in the works of *Boëtius*, *P. Mersennus*, and *Kercher*. But it must be observed, that they placed them all on one line, immediately over the words of the song.

The *Latins* eased themselves of this burthen, (for a burthen it must be, to remember 1240 characters, which is generally accounted the number of those the *Græcians* used) and substituted the letters of their own alphabet, A, B, C, D, E, F, G, H, I, K, L, M, N, O, P; and thus formed a second *System*,  
differing

differing from the first in nothing but the different characters.

A little time after Pope *Gregory* observing that the sounds H, I, K, L, M, N, O, P, were only a repetition of those marked A B C D E F G, an octave higher, reduced all to the seven first letters; and these were repeated higher or lower as the song required, but still all on the same line. At length, in the XIth Century, says *Baronius*, *Guido*, firnamed *Aretine*, because born at *Auretiun* in *Tuscany*, a *Benedictine* Monk of the monastery of our Lady *de Pomposa* in the dutchy of *Ferrara*, invented a third *System*; which soon threw the other two out of use, and was partly the same with the modern *System*.

The ingenious *Guido* considering the long *Greek* names tiresome, placed instead thereof the syllables *ut, re, mi, fa, sol, la*, which he took from the first strophe of a hymn of St *John the Baptist*, *ut queant laxis, &c.* See MUSIC and HAND.

Which syllables *Angelo Berrardi* comprised very prettily in this line.

U T RElevet MIserum FAtum SOLitosque LABores.

For *Guido's* improvement with regard to the lines and notes, see LINE and NOTE.

The better to distinguish what sounds those syllables represented, he made use of the six first letters of the *Latin* alphabet, and placed at their head the *Greek Gamma*; from hence the whole *System* came to be called *Gamm ut*, or vulgarly *Gammut*. See GAMMA.



'Tis natural enough to think that he placed those letters at the end of the lines and spaces, and called them cleffs or keys; because by them we read and understand what sounds are meant by the dots on and between the lines.



'Tis easy in this table to perceive that the first, third, and fourteenth notes are called *fa's*, because put on a line, at the end whereof the letter *F* is placed; and that the second, thirteenth, and fifteenth, are called *E's*, because situated on a space which has the letter *E* at the beginning; and so of the rest.



Again, *Guido* finding that the *Græcians* had good reason for dividing into two semi-tones the interval of a tone between *Mese* and *Paramese*, or our A and B, or the *French la* and *si*, placed a character called a flat on the line marked B, to shew that when found there, the voice or sound was to rise only a semi-tone from A to B moll or flat; which when that character was omitted, was to rise a whole tone; and as this progression has something in it sweeter and more tender than the whole tone, it is called *molle* or soft: 'twas for this reason that he placed a column called the moll or flat hexachord in his *Gamut*. See *GAMUT*.

After having added one chord below the *Proslambanomenos*, or A of the ancients, called *Hypoproslambanomenos*, he added four others above the *Nete Hyperbolæon*, or highest of their *System*, which made a fifth tetrachord; so that his *System* instead of fifteen or eighteen, contained twenty two sounds; twenty diatonic, or according to the order of B  natural, and two a semi-tone lower than natural; which changed the order of the notes according to the disposition of beccare, and produced another called diatonic moll, or only B moll ; i. e. flat.

*Meibomius*, and after him *Bentempi*, will not allow *Guido* the glory of these inventions; but be that as it will, this *System* is exceedingly ingenious, having eased us of some difficulties, which, says Mr *Brossard*, the ancient systems were troubled with, and is what has been so universally received, and so generally used for above six centuries. Notwithstanding all this, there are indeed some few inconveniences attending it, to the number of three or four.

The first, says Mr *Brossard*, was being obliged to use different names to the same notes, if the song ran higher than *la* or lower than *ut*; as at one time we called a note *re*, which but a minute before or after it must be called *la*; 'tis easy to judge what trouble this gave. An author in the last age called it with regard to children, *Crux tenellorum ingeniorum*.

The second, was that there were no chromatic chords therein but B flat.

It is much to be wondered at, continues that author, that *Guido*, who was so well versed in the *Græcian System*, did not at least introduce more than one, since they are so often even necessary in harmony or compositions of many parts; (the invention whereof is most generally attributed to him) nay, 'tis almost impossible to make good harmony without their assistance.

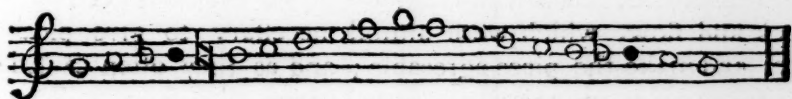
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The third inconvenience, adds he, was the small extent of his *System*, for since they have composed songs in parts, certain it is that neither the double octave of the ancients, or the additions which *Guido* made thereto, have compass enough; although in that extent are contained varieties enough for good harmony.

The last was, that all his notes were almost of equal value as to time, therefore he could not distinguish that variety of measures and time, (as at present) which are the greatest beauties of a song.

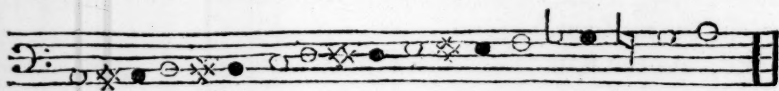
To remedy these inconveniencies it was necessary to form a fourth *System*, in which more chromatic chords were added, and which is no more than an augmentation or perfection of *Guido's*; this *System* is what through the course of this work is called the *modern System*.

*First*, As the sounds of this *System* were found to proceed by seven and seven degrees, exactly at the same intervals, and might be repeated from octave to octave to infinity; a seventh syllable was added to *Guido's* six, in the middle of the last age, called *fi*; by means whereof, say the *French* Musicians, we can easily express every sound in the octave, and make repetition thereof to what compass we please, without changing the names of any of the notes, or at least very seldom; we say very seldom, because some will have it, that when there is a flat after the cleff, or in the course of the piece upon the line of B, it intimates, that from A to B the voice is to rise but a semi-tone, it should, for distinction's sake, rather be called *fa* or *za*, than *fi*: but many there are on the other hand, who content themselves with raising or falling the voice or sound a semi-tone, and change not the name; and indeed if this rise or fall be just, it matters not much what name the note goes by; so that *Guido's* octave, with one chromatic chord therein, stood thus, ascending and descending.



*Secondly*, It being found, that there was a chord placed between the *Mese* and *Paramese* of the ancients, or our A and B, which divided the interval of a tone that was between them, into two semi-tones; 'twas thought that chords also might be added as well between those that were at the like distance from one another, *i. e.* had a tone between them; upon which they have not only inserted the B mol, as in  
*Guido's*

*Guido's System*, but also the chromatic chords of the ancient scale, that is, those which divide the tones major of each tetrachord into two semi-tones; this was effected by raising the lowest chord a semi-tone, by means of a double diesis  $\sharp\sharp$ , which was placed immediately before the note so to be raised, or on the same degree with it after the cleff: again, it having been found, that the tones minor terminating the tetrachords upwards, were no less capable of such division, they added the chromatic chords so dividing the tones minor, to the system; so that the octave then became composed of thirteen sounds and twelve intervals, eight whereof are diatonic or natural, thus distinguished by white notes O, and five chromatic thus by black ones  $\bullet$ ; and the diesis prefixed.



As to the enharmonic sounds of the ancient *System*, most modern authors say they were so extremely nice and difficult in practice, that they were entirely laid aside. See ENHARMONIC.

*Thirdly*, To remedy the defects on account of the small compass thereof, and that they might have chords enough to vary and multiply the parts which compose the harmony, they augmented the old number to twenty-nine diatonic or natural, and twenty chromatic; so that instead of four tetrachords and two octaves, which was the extent of the ancient scales, they have now eight, and four octaves composed like that above described, of eight diatonic and five chromatic sounds; *i. e.* thirteen sounds and twelve intervals. This is the usual compass of Organs, Harpsichords, &c. But of late years even this number has been much increased.

*Fourthly*, As the equality of *Guido's* notes rendered a song too uniform, and deprived them of the variety of movements quick and slow, which were almost necessary to give pleasure, and make the piece agreeable; and as they often caused a disagreeable pronunciation of the words of a song. The famous *John de Muris*, Doctor at *Paris*, invented notes of different lengths about the year 1333. See NOTE and FIGURE.

We shall here endeavour to give the reader a general table of the four *Systems* above-mentioned, at least in the manner they have descended to us, which may serve as an explanation of what has been said thereon. See the plate annexed.

With







With regard to this general *System*, it must be observed, that the fifteen diatonic chords, and the *Trite Synemmenon* of the ancients appear at first view; of which, those that have spaces between them, are distant from one another a tone; where the names thereof are close to one another, they have but a semi-tone between them.

The *Hypoproslambanomenos*, or *Gamma*, below the *Proslambanomenos* of the *Græcians*; and the tetrachord higher than their *Nete Hyperbolæon*, all added by *Guido Aretine*, as plainly appear.

In the third place, the usefulness of the lines and spaces in distinguishing the high sounds from the low ones, is sensibly apparent.

*Fourthly*, The figure and situation of the three most usual cleffs of the modern practice, are not less sensibly discovered: For 'tis plain, that all the notes on the lines, at the end whereof is placed the letter G, are called *sols*; as those on the line marked C at the beginning, are called *uts*; and those on the lines marked F, are *fas*; by which means 'tis easy to distinguish, by reckoning as well ascending as descending, what the other notes are called that are placed on the other lines or among the spaces. Again, it also clearly appears, that as the G cleff takes part of the third octave, and all the fourth 'tis destined for the higher sounds, and therefore is put when a piece is designed to be sung or played by a treble voice or instrument; and as the letter F takes in a part of the second octave and all the first, it is therefore used when the piece is to be sung by a bass voice or instrument: and lastly, as C is the middle, and takes in part of the second and third octaves, it is most properly the mark of a middle or tenor pitch of tune. See **TREBLE**, **TENOR**, and **BASS**.

*Fifthly*, Above each of the notes are placed the modern names, which shew, as the *French* have it, the usefulness of the seventh syllable *si*; by means whereof we can repeat and multiply the sounds to what length we please, either upwards or downwards, without changing the name of any particular note.

*Sixthly*, In this table are disposed not only all the diatonic or natural chords in the extent of the organ, but also the chromatic, or those that are either made moll by a flat ♭, or sharp by this character ♯; and for the better distinguishing the one and the other, the former are in white notes, the latter in black; and the whole being parted into four octaves, it appears at once, first in what octave any sound is situated, and next, precisely on what degree in that octave.

*Seventhly*,

*Seventhly*, Under all these are placed, 1<sup>st</sup>. the letters of the *Latin System* in the time of *Boëtius* ; 2<sup>d</sup>. *St Gregory's* ; 3<sup>d</sup>. the letters of *Guido* ; and *lastly*, those used by the moderns ; and which are often used for the *Tablature* of the Organ, especially among the *Germans*, *Sweeds*, and *Saxons*. See *TABLATURE*.

*Eighthly*, After having given you the intervals between each sound and the next in the diatonic progression, we then fix the larger intervals, as fourths, fifths, &c. by means of semi-circles drawn from one sound to that in which it stands in any of those proportions when compared.

And *lastly*, The greatest convenience of this table is, that in case any one would know what name any note in our scale had in that of the ancients, or *à contra*, he may be satisfied in a moment : for suppose I would know what they meant by *Proslambanomenos*, I carry my eye down the dotted line perpendicularly, and find A at the end of it, so that what the ancients called by that long name, we call A ; and if again I would know what name the *French* *fi* had in their scale, I look up the dotted line, and find it was called *Paramese*. The former of these is the *la* of our lowest octave, the latter is the *mi* of our third, and their *Mese* is the *la* of our second ; as is the *Nete Hyperbolæon* the *la* of our third octave.

Again, as yet we find many ancient manuscripts wherein the sounds are expressed by the letters of the *Latins*, of *St Gregory*, or of *Guido*, there is nothing to be done but to cast the eye over the table, to find at once both the name and situation it bears in the modern *System*.

It may here be observed, that if in examining the *Diapason* of Organ-Builders, Harpsichord-Makers, &c. (which is the scale whereby they regulate the lengths, thickness, tension, &c. of the matters they use) we meet with a large or majuscule C at the end of a line ; and looking in the table for such C, we find that the line thus marked, is the measure of the pipe or chord destined to sound the *ut* of the lowest octave ; if a small c, 'tis the *ut* of the second ; if two <sup>c</sup><sub>c</sub>, that of the third ; if there be three <sup>c</sup><sub>c</sub>, 'tis for that of the *ut* of the fourth octave.

Besides these *Systems* there are many others mentioned by different authors, as *System maximum*, *immutatum*, *diatonicum*, *pythagoricum*, which perhaps may be only different appellations of what the *Greeks* called by the general name of *Bis diapason*, and in fact, the ancient *System* above explained.

SYSTEMA

SYSTEMA *Ugale*, invented by *Aristoxenus*. See TEMPERAMENT.

SYSTEMA *Riformato*, or *Systema participato*, or *temperato*, the same with that of *Aristoxenus*. See TEMPERAMENT.

Mr *Sauveur* invented another *System*, in which the octave was first divided into 43 parts, which he called *Merides*; and those again into 301, by him called *Eptamerides*. This *System*, says Mr *Brossard*, is very ingenious, but is very difficult in practice, and 'tis to be feared 'twill always have some difficulties. The curious may see it in the memoirs of the academy of sciences of 1701.

SYSIGIA, is a *Greek* term, that signifies the combining many sounds together; which when struck at the same time, though different in the degree of tune, are so proportioned among one another, as that their consonance, *i. e.* joint sounding, affects the ear with pleasure.

This is what, says Mr *Brossard*, late writers seem apt to think the ancients knew very little of; nay, some presume that 'twas entirely unknown to them, and is what the moderns call accord. See ACCORD or CONCORD.

There are many kinds, as perfect or imperfect; the perfect is that wherein none but good concords are used, such as thirds, fifths, and eighths. The imperfect, is when the sixth is heard; there is also a false *Sysigia*, which is when some discords strikes the ear, as seventh, second, ninth, and all intervals that are either redundant or defective.

SYSIGIA again is either simple or compound.

The *simple Sysigia*, is when two concords at least are heard together, and consequently no less than three sounds, as third and fifth; and this is done either immediately, which is called the *harmonical triad*, or in a more distant manner, when the upper sounds are one or more octaves higher; examples of the first are marked A those of the latter B.



This distant position has not a bad effect for the third, but for the fifth it is not so well; and generally speaking, the more immediate or the nearer one another these accords are, the better, especially in accompaniments.

The compound accords, are when one or more of the sounds of the harmonical triad are doubled, or raised one or more octaves higher than their natural situation; and this again may be done in different manners.

M m

1<sup>st</sup>. When

1<sup>st</sup>. When only one of the sounds of the triad is doubled, the piece is designed for four parts; if the bass sound be doubled, *i. e.* if the octave is added to the third and fifth, 'tis a perfect accord, as containing all the good concords in the extent of the octave; if the sound that makes the fifth is doubled instead of the octave, 'tis imperfect, but yet tolerable; but the third should seldom or never be doubled.

2<sup>d</sup>. If two sounds of the harmonical triad are doubled, the piece is made in five parts, in which case, the sound that makes the fifth is doubled, rather than that which makes the octave, after having doubled the bass with the octave; which indeed ought not to be doubled but in case of need.

3<sup>d</sup>. If all the sounds are doubled, 'tis for a composition of six parts, and therein the sound that makes the third may as regularly be doubled as the fifth.

*Lastly*, If the piece be for seven or eight parts, then after having doubled all the sounds of the harmonical triad, one or two octaves higher are doubled, or any of the sounds that shall be most proper.





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## T.

**T**, Stands for *Tutti*, all, or altogether. See **TUTTI**. It is also used to mark the tenor, and has the words *primo*, *secondo*, or the figures 1<sup>o</sup>, 2<sup>o</sup>, to signify the first or second tenor.

The letter T, or *tr* is often used likewise to signify a shake to be made on any sound, and is placed over the note so to be

shook on, <sup>t</sup>  or <sup>tr</sup> , and here 'tis an abbreviation of the word *Trillo*.  

**TABLATURA**, the old way of setting down musical compositions with letters instead of notes; nay, some even call the present way of writing music in notes *Tablature*, though with no great propriety. See **TABLATURE**.

**TABLATURE**, in general signifies when to express the sounds or notes of a composition, we use the letters of the alphabet, or any other character, though not usual in the modern music. See **SCORE**.

But in a stricter sense, *Tablature* is the manner of writing a piece of music for the Theorbo, Lute, Guittar, Viol, or the like, which is done by writing on parallel lines (each of which represents a string of the instrument) certain letters of the alphabet, whereof A marks that the string is to be struck open, *i. e.* without putting the finger of the left hand on the neck. B shews that one of the fingers is to be put on the first stop, C on the second, D on the third, and so on through the octave.

The *Tablature* of the Lute is wrote in letters of the alphabet, and that of the Harpsichord in common notes with figures over their heads, though the *Germans*, *Saxons*, *Swedes*, &c. who seldom or never use our notes, and who have rendered themselves famous for their accurate practice and knowledge of this sort of writing, use it not only for the Lute, Bass-viol, &c. but also for the Organ and Harpsichord, placing plain letters without lines. See **LUTE** and **HARPSICHORD**.

**TABOR**, *Tabour* or *Taborin*, a small kind of drum. See **TYMPANUM** and **DRUM**.

**TACET**, signifies *let it be silent*, from *Tacere*. This word is often met with in *Italian* pieces instead of a rest or pause, especially when some part of a song is too long to be marked with pauses, though a silence of that part be required;


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it usually signifies that a whole part is to lie still. Thus *Christe Tacet*, *deposuit Tacet*, intimates that while one or more parts are performing the *Christe*, or the verse *deposuit*, &c. the part in which 'tis put should be silent.

TACET, is a term purely *Latin*, though the *French* have engrossed it to signify a rest or silence in general, and indeed it signifies the same as the *Italian Tacet*. See TACET.

TACT, is a *German* word which signifies *measure*. See MEASURE, BATTUTA and METRON.

TACTUS or *Mensura*. See MEASURE.

TAGLIATO *cut, cleff*, this term the *Italians* make use of to name the signs of the measure, which the *French* call *Barré*; 'tis when the character of the time is thus marked  with a perpendicular line drawn down it's middle: this is the mark of common time pretty quick, which contains a breve, or it's quantity in less notes, in each bar, therefore called *alla breve*. See COMMON and TIME.

TARDO, signifies *slow*, and is much the same movement as *largo*. See LARGO.

TASTATURA, the whole range of keys of Organs, Harpsichords, &c. See ORGAN, HARPSICHORD and KEY.

And hence those pieces which a musician plays by way of prelude or introduction came to be called *Tastature*, being for no other purpose than to try if the instrument be in tune. See FANTASIA, PRELUDE and RICERCATA.

TASTO, the touch or part of any instrument whereon, or by means of which it's notes are made to sound, be it on the neck, as Lutes, Violins, &c. which are called fixed and immoveable; or the front of Organs, Spinets or Harpsichords, where the keys are disposed to raise the jacks, called moveable touches; and is properly no more than the finger-board of of each.

The *Italians* often put the words *Tasto solo* in their thorough basses, to signify that the instruments that can accompany their accords, as the Lute, Organ, &c. are only to strike a single sound, from that place, till they find cyphers or the words *accordo* or *accompagnimento* placed in their part, which intimate that there the accords are to be begun.

TATTO, the same with *Tactus*. See BATTUTA or MEASURE.

TATTOO, *i. e.* *Tapto*, a beat of Drum at night to advertise the soldiers to retreat or repair to their quarters in a garrison, or to their tents in a camp. See DRUM.

To TEMPER. See TEMPERAMENT.

TEMPERAMENT

**TEMPERAMENT**, or *Tempering*, in music, the accommodating or mending the imperfect concords by transferring to them part of the beauty of the perfect, in order to remedy the defects of all musical instruments whose sounds are fixed.

The degrees of the octave, which by *Euclid* are called it's elements, as being the smallest intervals that, among us, it is resolved into, are two greater semi-tones, and three greater tones and two less. See **MUSIC, OCTAVE, and TONE**.

Now the different situations of these elements, with respect to each other, occasions that intervals or concords of the same names, as thirds or fourths do not consist of the same degrees or elements, though there be always the same number of them; but some fourths or fifths for instance are perfect and others not.

To mend these imperfect concords musicians have bethought themselves to temper, that is, to give them part of the agreeableness of the perfect ones; in order to this they take a medium between the two, and this they call a *Temperament*, which necessarily produces a new division of the octave, or, which is the same thing, new elements.

For instance, whereas naturally it's elements are the greater semi-tone and the greater and less tones; they take a middle tone formed of the greater and less; and the only elements now are the greater semi-tone and this mean tone; which renders the five intervals that are tones equal, and those that are semi-tones less unequal to these.

One might divide also each of these five tones of the octave into semi-tones, which joined to the two it naturally has make twelve, in which case the whole octave would be divided into twelve equal parts, which would be mean semi-tones.

**TEMPERAMENTO**, says Mr *Brossard*, is what the *Italians* otherwise call *Participatione*, we generally call it *bearing*: they therefore call the modern system, *Systema Temperato*, or *Participato*, because 'tis founded on temperature; that is, on the diminution of some intervals, and the enlarging of others; which makes it participate of the *diatonic* and *chromatic* systems.

The better to understand what is meant hereby, 'tis to be observed, 1<sup>st</sup>. that among the ancients, there were three sects, who had very different opinions concerning the precise compass or extent of each interval.

The first of these were the *Pythagoreans* disciples of *Pythagoras*, who would have it that reason alone was the proper judge of sounds and their proportions, and consequently, that the forms of intervals were all rational, *i. e.* they admitted none but such as they could demonstrate either arithmetically

cally by numbers, or geometrically by lines; and that therefore the fifth must always have the proportion of 2 : 3 the fourth that of 3 : 4, the tone minor 9 : 10, the tone-major that of 8 : 9 exactly; and besides these, they fixed the proportion of many other intervals, which have afforded disputes for as many mathematicians.

But the ear (the judgment whereof is very nice) does not agree to what they so fixed. *Aristoxenus*, *Aristotle's* follower, a little time after that, thinking that as sound was the chief object of the ear, the ear therefore was the properest judge, and gave himself no trouble about what the *Pythagoreans* said of reason; observing that if the fifth was too great or strong, or the fourth too small or weak, they did not greet the ear with pleasure; he therefore thought it necessary to diminish the one, to help out the other. And again, thinking that as the ear could find no sensible difference between tones major and minor, it was needless to divide them in that manner, and thereupon fixed them on an equality. This was the rise of what the *Italians* call the *Systema Ugale*, which is the state in which our Organs and Harpsichords stand at present, and opinion of the second sect which even now has many adherents.

At length *Ptolemy* and *Dydimus*, seeing that the *Pythagoreans* and *Aristoxenians* gave into extremities in their opinions, equally absurd, taught, that sense and reason were to be considered not as subject to each other, but as inseparable companions that must agree to judge of sounds. This consideration set them to work (though something differently) to fix the ancient *diatonic* system in such a manner, as that reason and the ear might be satisfied, or, at least contented at the same time; they by each others assistance made a new system, by the *Italians* called *Systema reformato*, the curious may see the proportions thereof in *Zarlin*, *Kercher*, &c. but more clearly in the 93d page of *Bontempi's Historia Musica*. In which also may be seen the proportions of the *Pythagorean* and *Aristoxenian* systems.

It must be observed, *First*, that in all these systems the fourth was composed diatonically of three intervals, one semi-tone, one tone major, and one minor. See FOURTH.

*Second*, That *Ptolemy* and *Dydimus*, among all their reformations, thinking that the tone minor could not be divided into two semi-tones, put but one chromatic sound in the fourth, which divided the tone-major into two semi-tones, one major the other minor, therefore there was a sort of void in each tetrachord.

It



It being since found necessary to divide the minor tone into two semi-tones, to which end 'twas thought fit to enlarge the fourth, and diminish the fifth, but no one had hitherto introduced such an alteration into the system, either from regard they had for antiquity, or for some other cause. And this perhaps was the reason that the *Romans*, who were bred up to rapine and wars, and 'till they conquered *Greece*, were an unpolished illiterate people, neglected this beautiful science; but this neglect may indeed rather be imputed to ignorance than any thing else, for they had no sooner subdued *Greece* by arms, being exceeded by it in learning, but they began out of envy to study arts and sciences, most of which they brought to great perfection; but of this they have left us only a few treatises, and those seem rather abridgments or translations of what the ancient *Greeks* wrote, than any new productions of their own.

At length a very learned man (whose name, says *Bontempi*, is not mentioned in history) perceiving that the ear was not displeased if the fifth was a little diminished, that is, if it was not quite of so great an extent, found out an admirable *Temperament*, which rendered the second tone of the fourth equal to the first, by giving the fourth a little greater extent than it naturally had from it's mathematical form of 3:4; which tone consequently admitted one chromatic chord which divided it into two semi-tones. This fourth system is called by the *Italians* *Systema Temperato*.

By the help of this addition, *i. e.* of one chromatic chord, the octave is divisible into twelve semi-tones, without any void in or between the two fourths whereof 'tis composed; and at the same time by means hereof two of the *genera*, *viz.* *Chromatic* and *Diatonic* are brought into one system, for which reason 'tis again called *Systema Participato*, or in *Participatione*.

It would afford matter enough for dispute to prove whether this *Temperament* have the beauties and conveniencies 'tis generally thought to possess; for first by this the ancient *Diatonic genus* instead of being improved is utterly spoiled, having it's intervals improperly diminished and enlarged, and it's mathematical forms robbed of their justness, which of consequence must have likewise taken from the *Chromatic* many of it's excellencies, by reason it's semi-tones have not their just ratios, for in this music may be compared to architecture; if such a pillar, column, &c. require a certain proportion to make it beautiful, and even agreeable to the eye, the more is added or diminished in that pillar takes off from it's symmetry and renders it disagreeable, yet not so much so as to shock the sight; so in music when the fifth or the fourth have their

their just proportions, they greet the ear with more pleasure, than when according to this temperament, the one is either diminished or the other enlarged; yet by this alteration they do not become so disproportioned as not to have a pleasing affect, tho' that be not so strong as it might otherwise have been.

Mr *Brossard* is of another opinion, for, says he, it is strange that the *Gracians*, who in all other points of this art ran such great lengths, did not introduce so ingenious, and at the same time so natural an invention, into their system; and this, says he, agrees with what *Horace* says in these words.

*Nec minimum meruere decus Vestigia Græca,  
Ausl deferere, &c.*

As to the quantity which is to be added to, or deducted from the fifth, fourth, and other intervals, we shall not here pretend to determine: *Le Sieur Loulie* of *Paris*, having writ an express treatise on this subject, printed at *Amsterdam*, wherein the curious may find many learned demonstrations on what we have called *Temperament*, and how to find mechanically what is commonly called *partition*; and also his monochord, which he calls *sonometer*. See also Mr *Saveur's* System, in the *Memoirs of the Academy of Sciences of 1701*.

TEMPERATO. See SYSTEM and TEMPERAMENT.

TEMPI, as a *quattro tempi*. See TEMPO or TIME.

TEMPO. See TIME, being no more than the *Italian* word for it.

TEMPO di gavotta, di minuetto, — in the time or manner of a *gavotte* or *minuet*. See GAVOTTA and MINUET.

TEMPOREGIATO sometimes signifies, that the Musicians who accompanies the voice, or the person who beats the measure, should prolong some particular part thereof, to give the actor or singer room to express the passion he is to represent, or for him to introduce some graces by way of ornament to the piece that is given him, or to perform such as are marked in his book, &c.

TENDERMENT, tenderly, gently; as much as to say, sing or play after a soft, sweet, gentle, moving and affecting manner. See AFFETUOSO.

TENORE, the first mean or middle part; or that which is the ordinary pitch of the voice, when neither raised to a treble, or lowered to a bass. See PART and MUSIC.

The *Tenor* is commonly marked in thorough bass with the letter T.

This is a part which almost all grown persons can sing; but as some have a greater compass than others, either upwards or downwards; others are confined to a kind of medium, and others can go equally high or low. Hence Musicians make a variety of *Tenors*, as a low, a high, a mean, a natural *Tenor*: to which may be added, a Violin *Tenor*, &c. for instruments.

The *Italians* usually distinguish two kinds of *Tenor*; *Tenore primo*, 1°, or p°, which is our upper *Tenor*; and *Tenore secondo*, 2°, II°; confounding all the rest under the word *Baritono*. See BARITONO.

TENORE *Concertante*, is the *Tenor* of the little chorus, in which are all the recitos of the grand chorus; if these are divided among many voices or instruments, to distinguish, they say *Tenore primo* or *secondo*, &c. as,

TENORE *primo, seconda, &c. concertante*; the *Italians* make use of this phrase, when the parts are different in the grand chorus, which often happens in a composition of several parts.

TENORE *ripieno*, is the *Tenor* of the grand chorus.

TENORE *primo, secondo choro*,—the *Tenor* of the first and second chorus; thus the *Italians* say of a *Tenor*, when they make a part of each chorus in compositions of three or more parts.

TENORE *Viola*, or *Violina*,—a *Tenor Viol*, or *Violin*.

TENOR we often use for the person who sings that part in a concert, and for an instrument proper to play it.

TENORISTA, the person who sings or plays the tenor part in a concert.

TERCET, a third. See THIRD.

TERNARIO TEMPO, triple time. See TIME and TRIPLE.

TERNARY MEASURE. See MEASURE.

TERTIA. See TRITE.

TERTIA, *Conjunctarum*.

TERTIA, *Divisarum*.

TERTIA, *Excellentium*.

} See SYSTEM and TRITE.

TERZA, signifies *third*, or the number *three*; it also denotes a song, air, or tune, composed in three parts.

Sesqui TERZA. See SESQUI, EPITRITO, and PROPORTION.

TERZETTO, a little air or tune in three parts. See TRIO.

TERZO, for three, or in three parts, as *ill Terzo*, or *un Terzo a trio*, or composition for three voices or instruments;

ments ; or sometimes a third part, as *un Terzo di battuta*, — a third part of the bar. See **TRIO**.

**TESTO**, the *text* or *subject* ; this word is applied by the *Italians* to the words of a song, on or to which some air or tune, either melody or harmony is to be composed. It is a matter of great concern to understand well how to appropriate or adapt the music to the words of a song, to express the sense ; and make a just application of the long and short syllables to the notes and times with which they are to be connected.

But this branch of the science, which depends greatly on the knowledge of poetry, has lain a long time almost unregarded, and even at present very little care is taken in this point in the modern musick ; which is somewhat wonderful, since 'twas to this that the ancients attributed the extraordinary effects of their music ; for by them this branch was most accurately observed, and by this they regulated and governed their measure, so that they might produce the desired effects.

**TESTUDO**, was particularly used among the poets, &c. for the ancient Lyre ; by reason 'twas originally made by it's inventor *Mercury*, of the back or hollow shell of a *Testudo aquatica*, or Sea Tortoise, which he accidentally found on the bank of the *River Nile*. See **LYRE**.

Dr *Molyneux* has an express discourse in the *Philosophical Transactions*, to shew that the tortoise-shell was the basis of the ancient Lyre, and that the whole instrument from thence had the name *Testudo* ; which account lets some light into an obscure passage in *Horace*, *Od.* 3. *lib.* 4.

*O Testudinis Aureæ,  
Dulcem quæ Strepitum, Pieri, temperas.  
O mutis quoque piscibus,  
Donatura Cygni, si libeat, sonum.*

**TETARTOS**, or **TETARTUS**. See **PROTOS**.

**TETRACHORD**, in the ancient music, a concord consisting of three degrees or intervals, and four terms or sounds ; called by the ancients also (more properly) *diatessaron*, and by us a fourth. See **FOURTH**.

In the ancient system, the fourth, as has been said, was diatonically composed of four terms and three intervals ; the lowest whereof was a semi-tone, the highest a tone minor, and the middle one a tone major, or *è contra* ; for the extremes being fixed, the middle sounds alone were changeable.

This order of the three intervals was found so essential and necessary to form the *Tetrachord*, that they introduced another sound



sound, which divided it's tone major into two semi-tones, and which is our B flat. See TRITE SYNEMMENON and B mol.

The ancient system contained four principal *Tetrachords*, which with the *Trite Synemmenon* made five, which they called *Hypaton*, *Meson*, *Synemmenon*, *Diezeugmenon*, and *Hyperbolæon*; their names are rendered in *Latin* by *Albinus* thus: *Hypatas*, says he, are *Principales*, *Mesas medias*, *Synemmenas conjunctas*, *Diezeugmenas disjunctas*, *Hyperbolæas excellentes*. See HYPATON and SYSTEM.

It may here be observed, that since the division of the tone major by *Trite Synemmenon* into two semi-tones, and the octave into twelve intervals, in thirteen sounds; the word *Tetrachord* is no more used than with regard to the ancient scale.

This interval had the name of *Tetrachord* given it with respect to the Lyre and it's chords. See LYRE, CHORD, and DIATESSARON.

Ancient authors make frequent mention of *synaphe* or conjunction, and *diezeuxis* or disjunction, of the *Tetrachord*. To conceive their meaning it must be observed, that two fourths are said to be conjoined when the same chord is the highest of the lowest, and lowest of the highest fourth; as is the case of the two fourths that composed the ancient heptachord or seventh. See LYRE.

But when the two fourths had no common chord, but on the contrary had each their different ones to begin and end with; so that between these two there was an interval of a tone major, the *Tetrachord* was said to be disjoined, which is the case in the two fourths, whereof the octachord or octave is composed. See OCTAVE. *Bacchius* senior is very express upon this subject. See SYNAPHE and DIEZEUXIS.

The word is formed of the *Greek* τέτρα, *four times*, and χορδή *chord or string*. See CHORD. Again, see TRITE, SYSTEM, FOURTH, &c.

What has been said thus far of the word *Tetrachord*, is to be understood of it as being an interval in music; but the word in a literal sense, signifying any thing that has four strings, may be with great propriety applied to the Lyre in it's primitive state, *i. e.* when it had but four chords; the disposition whereof, on the ratios they bore to one another, have given room for many disputes among the learned in the science; some there are who are satisfied with that given under the article LYRE, which others look upon as merely fabulous and historical; which latter, think the *Tetrachord* in this sense, had these proportions following: that the first was to be the second, a fourth as 4 : 3; the second to the third, a tone

major, as 9 : 8 ; the third to the fourth, a fourth ; so that from the first to the last was an octave, and from the first to the third, a fifth, as 3 : 2 ; from thence to the last, a fourth, here is that octave harmonically divided ; in the former case, where from the first to the second was a fourth, and from thence to the last a fifth ; it was said to be arithmetically divided. See HARMONICAL DIVISION.

TETRACHORDON. See TETRACHORD.

TETRACHORDON *Divisarum, Excellentium, Mediarum, Principalium & Conjunctarum*. See SYSTEM, TRITE SY-  
NEMMENON, and GENUS.

TETRADIAPASON, *i. e.* fourfold Diapason, a musical chord, otherwise called a quadruple eighth, or a nine and twentieth.

TETRATONON, the superfluous fifth may be thus called, as containing four tones. See QUINTA, DIA-  
PENTE, or FIFTH.

TEXTURA. }  
TEXTUS. } See TESTO and USUS.

THEORBO, or THIORBA, a musical instrument made in form of a Lute, except that it has two necks or juga ; the second or longest whereof sustains the four last rows of chords, which give the deepest and gravest sounds. See LUTE.

The *Theorbo* is an instrument which for this last seventy or eighty years has succeeded the Lute in playing thorough basses. It is said to have been invented in *France* by the *Sieur Hotteman*, and thence introduced into *Italy*.

The only difference between the *Theorbo* and Lute is, that the former has eight bass or thick strings, twice as long as those of the Lute, which excess of length, renders their sound exceeding soft, and keeps it up so long at a time, that 'tis no wonder many prefer it to the Harpsichord itself ; at least it has this advantage over it, that 'tis easily removed from place to place.

All it's strings are usually single, tho' there are some who double the bass strings with a little octave, and the small strings with an unison ; in which case it bearing more resemblance to the Lute than the common *Theorbo* ; the *Italians* call it *Archileuto* or *Archlute*.

The word is formed of the *French Theorbe*, of the *Italian Tiorba*, which signifies the same thing ; and is, as some will have it, the name of it's inventor.

THEORY, *Theoria*, a simple speculation of the objects of any art or science, which is the considering or examining the

the effence, nature, and properties thereof, without arriving at it by a practice of the art itself.

**THEORICO**, a person who only applies himself to the theory of any art; *Musico Theorico*, say the *Italians*, is a Musician, who not only studies the science in private, but also writes new treatises on music, or comments upon those of the ancients to endeavour at an explanation of their dark passages; tho' at the same time perhaps he may be an excellent practitioner. See **PRATTICO**.

**THESIS**, a *Greek* term, signifying the fall of the hand in beating the measure; the *Latins* call it *Depressio*. See **ARSIS** and **PER**.

*Per* **THESIN**. See **PER** and **FUGA**.

**THIORBA**. See **THEORBO**.

**THIRD**, an imperfect concord resulting from a mixture of two sounds, containing two degrees or intervals, and three terms or sounds. See **CONCORD** and **INTERVAL**.

The *Third* the *Italians* call *Terza*, the *French* *Tierce*, and the *Latins* *Tertia*; it has no general name in *Greek*. It is the first of the imperfect concords, *i. e.* of such as admit of majority and minority, without ceasing to be concord: and hence 'tis distinguished into two kind.

The first which the *Italians* call *ditono* (from the *Greek* *ditonon*) or *Terza maggiore*, and we the greater *Third*, is composed diatonically of three terms or sounds, containing two degrees or intervals, one whereof in the ancient system was the greater tone, and the other less; but in the modern system or *systema Temperato*, they are both equal as *c, d, e*; *i. e.* on instruments of fixed sounds, for on others they are distinguished. See **TONE** and **SEMI-TONE**.

Chromatically it is composed of four semi-tones, two whereof greater and two less; it takes it's form from the ratio *sesqui quarta*, 4:5.

The second *Third*, which the *Italians* like, the *Greeks* call *Tribemitono*, or *Semiditone*, or *Terza minore*, and we the lesser *Third*, is composed like the former of three terms or sounds, and two degrees or intervals; but those degrees diatonically make but a tone and semi-tone major, and chromatically three semi-tones, two greater and one less, as *d, e, f*, or *d, f*; it takes it's form from the ratio *sesqui quinta*, 5:6.

Both those *Thirds* are of admirable use in melody, and make as it were the life and foundation of harmony. See **MELODY** and **HARMONY**.

It is here to be remarked, that the *Third* minor may be either harmonical or natural; as when the tone is it's lowest interval, and the semi-tone it's highest, as *d, e, f*, or *a, b, c*;  
or

or arithmetical and flat, when on the contrary, the semi-tone is below and the tone above, as *e, f, g*, or *b, c, d*.

They are used agreeably, both ascending or descending; and that either *di grado*, or sounding all their degrees, as *c, d, e*, or *disalto*, skipping the middle ones, as *c, e*.

But it is to be observed, that the greater *Third* has something in it gay and sprightly in rising, and somewhat heavy and melancholly in falling; the lesser *Third* on the contrary has something soft and tender in rising, and something brisk in falling. For the use of the greater and less *Thirds* in the series of the scale, see SCALE.

There are two kinds of *Thirds*, that are dissonant and vicious, the first only composed of two greater semi-tones, and consequently of a semi-tone less than the less *Third*; this is called the defective *Third*, from *g* to *b* flat.

The second on the contrary, has a semi-tone more than the greater third, and is therefore called the redundant or superfluous *Third*, from *f* to *a* #.

The defective *Third* is very frequent in *Italian* songs, especially those composed for instruments; but 'tis not to be used without necessity and a deal of discretion. The redundant *Third* is absolutely forbidden.

In the ancient system, says Mr *Brossard*, all these species of *Thirds* had but one double, which was the tenth, but in the modern they have *triplicate, quadriplicate, &c.* See INTERVAL.

A *Third* minor is marked thus in thorough basses, 3 ♭, or ♭ 3, and sometimes only thus ♭; the *Third* major 3 #, or # 3, or also #.

When a note in the bass or other part is signed #, it is to have a # *Third*, or where the *Third* is naturally flat if this ♭ be placed with it, it shews that the *Third* is to be diminished; and if when the *Third* is naturally major, this be placed there #, 'tis to be superfluous or redundant; both of these are very seldom done.

The *Third*, as well major as minor, have very fine effects in harmony, and may be called the foundation thereof; whence 'tis permitted, to make as many *Thirds* after one another, as one pleases, either to the bass, or some higher part.

Our antients, says Mr *Brossard*, i. e. those since *Guido*, among their other rigid precautions, tyed themselves to two rules with respect to the use of *Thirds*; the first was, that they were to be made in conjoint degrees; the second, that both major and minor were to be shook on; to the end, that there might be a variety, and that the one might strengthen and make the other apparent. But the moderns, says he,  
have



have cleared themselves of these niceties, and at present, make as many *Thirds* as they please in disjoint or conjoint degrees, and that without shaking, and use three, four, or more following *Thirds* major without any scruple, because so many *Thirds* cannot but have many natural and accidental notes, which difference alone, is sufficient to form infinite varieties in the agreements of the harmony.

'Tis one of the most indispensable rules of a *trio* or composition for three parts, that the *Third* either major or minor be heard in some part of every measure, whether to the bass, or between the two upper parts: but the sixth being a *Third* reversed, may sometimes supply it's place, if any following part of the song or any particular expression require it.

And hence 'tis, that the *Third* may prepare, accompany, or resolve, most of the discords; but more properly the second, false fourth, or tritone, false fifth, seventh, &c. See each in it's proper place.

And lastly, by this means we may pass from any concord to a *Third*, and from the *Third* to any concord, at pleasure.

But it may here be observed, *1st.* that when the bass or lower part rises from a fourth, or falls from a fifth to an octave, the preceeding *Third* is to be major rather than minor; *2d.* when we would pass from the *Third* to the fifth by a contrary motion, the third minor is more proper to be used than the major; for by this means we avoid the false relation of the tritone; *3dly*, that the dominant of every mode naturally requires a *Third* major, for if the *Third* minor be used, it intimates that the mode is to be changed quickly after it.

It must here again be observed, *1st.* that the *Third* in general has not so good an effect in the low parts, or those that lye near the bass, as in those remote from it, at the distance of an octave, *i. e.* that the simple *Third* is good, but much better when double or tripled, &c. *2dly*, that the simple *Third* minor has something in it so sad and mournful, especially in low or grave sounds, that 'tis by some thought a dissonant interval, and accordingly used in lamenting doleful expressions. And as when it is doubled, tripled, &c. it has a little more life, 'tis used in tender and affecting strains; *3dly*, the simple *Third* major is really strong and sonorous, and therefore has a much better effect in lively brisk airs than the third minor, especially if doubled, &c. and best of all when used in some of the high parts of the composition.

As to the defective *Third*, 'tis sometimes used instead of the *Third* minor, and in harmony is to be used with more discretion than in melody; but the redundant or superfluous *Third*, as has been said, ought seldom or never to be heard.

T H O.

**THOROUGH BASS**, is that which goes quite through the Composition, that is, continues to play or sing both during the airs, recitatives, and to sustain the chorus. See **BASS**.

**THRENODIA**, a mournful funeral song. See **SONG**.

**TIERCE**. See **THIRD**.

**TIME** is an affection of sound, whereby we denominate it long or short, with regard to its continuity in the same degree of tune. See **TUNE** and **SOUND**.

**TIME** and *Tune* are the greatest properties of sound, on whose differences or proportions music depends: Each has its several charms, where the time or duration of the notes is equal, the differences of tune are alone capable of entertaining us with endless pleasures.

And of the power of time alone, *i. e.* the pleasures arising from the various measures of long, short, swift, and slow, we have an instance in the Drum, which has no difference of notes as to tune, See **TYMPANUM**.

**TIME** is consider'd either with respect to the absolute duration of the notes, that is, the duration considered in every note by itself, and measured by some external motion foreign to music, in respect to which the composition is said to be quick or slow; or it is consider'd with respect to the relation, quantity or proportion of the notes compared with one another. See **NOTE**.

The signs and characters by which the *time* of notes is represented, are shewn under the article *Character*, where their names, proportions, &c. are also expressed.

A semi-breve, for instance is marked to be equal to two minims, and a minim to two crotchets, a crotchet to two quavers, so on, and still in a duplicate Ratio, *i. e.* in the Ratio of 2:1. Now, where the notes respect each other, thus, *i. e.* where they are in this Ratio, the music is said to be in duple, that is, in double or common *Time*.

When the notes are triple each other, or in the Ratio of 3:1, *i. e.* when the semi-breve is equal to three minims, the minim to three crotchets, and the crotchets to three quavers, &c. the music is in triple *Time*.

Now to render this part as simple as possible, the proportions already stated among the notes, are fix'd and invariable; and to express the proportions of 3:1, a point (.) is added on the right side of any note, which is deem'd equivalent to half of it, and by this means a pointed semi-breve becomes equal to three minims, a pointed minim to three crotchets, a pointed crotchet to three quavers, and so of the rest.

From

From hence arise several ratios constituting new kinds of triples, as 2 : 3, and 3 : 4, &c. but these Mr *Malcolm* says are of no real service, and are not perceived without a painful attention. For the proportions of the *Time* of notes to afford us pleasure must be such as are not difficultly perceiv'd, on which account the only ratios fit for music, besides that of equality, are the double and triple. How far Mr *Malcolm* may be right I shall leave to the discerning reader's better determination.

Common or double *Time* is of two species, the first is where every measure is equal to a semi-breve, or its value in any combination of notes of less quantity.

The second is where every bar or measure is equal to a minim, or its value in less notes.

The movements of this kind of measure are various, but there are three common distinctions; the first slow signified by the mark C, called semi-circle, at the beginning; the second brisk signified by  $\frac{C}{2}$ ; the third very quick, signified by  $\frac{C}{4}$

this 2, or this  $\frac{2}{4}$ ; but when it has the last, there are but two crotchets in a bar. See TAGLIATO.

But then what that slow, brisk, and quick is, is very uncertain, and only to be learned by practice; the nearest measure we know of it, is to make a quaver the length of a pulse of a good watch; then a crotchet will be equal to two pulses, a minim four, and the whole bar or measure eight; this may be reputed the measure of brisk *Time*, for slow 'tis as long again, and for the quick only half as long.

The whole measure then of common *Time* is equal to a semi-breve or minim.


But these are variously sub-divided into notes of less quantity. See MEASURE.


Now to keep *Time* equally, we make use of a motion of the hand or foot; knowing the *Time* of the crotchet, we shall suppose the measure actually divided into four crotchets, for the first species of common time; then half the measure will be two crotchets; therefore the hand or foot being up, if we put it down with the very beginning of the first note or crotchet, and then raise it with a third, and then down again to begin with the next measure; this is what we call beating of *Time*.

By practice we get a habit of making this motion very equal, and consequently of dividing the bar or measure into equal parts up and down; as also of taking all the notes in their just proportions, so as to begin and end them precisely

with the beating : In the measure of two crotchets the first is beat down, the second up. Some call each half of the measure in common *Time*, a *Time*; and so they call this the mode or measure of two *Times*, or the duple measure.



According to the antients the *Time* was a certain character placed after the cleff, to shew how many semi-breves the breve contains, and hence arose those different distinctions into *Tempo perfetto*, and *tempo imperfetto*, in the latter whereof the breve was equal to, or contained no more than two semi-breves, but in the former 'twas equal to three, and each of these had its particular character, the former for instance had these two

characters peculiar to itself , and the


latter these three , the characters of the

first shew the breve to be equal to three semi-breves, those of the last, that it contains but two.

When the characters of the latter is a simple C, (which is called a semi-circle) it makes what the *Italians* call *Tempo ordinario*, or *Tempo alla Semi-breve*, because 'tis more than the other, and that under this character the measure contains a semi-breve; but when 'tis turned to the left, thus C, the notes are lessened by half their value, and the semi-breve instead of being a whole bar, is but half a one or two *Times*, the minimi or its value in less notes one time of the measure.

This *Sign* is sometimes barred or cut cross by a perpendicular line thus , and turned to left, thus  in both which shapes

it marks what the *Italians* call *Tempo alla Breve*; because anciently these characters diminished the notes by one half, and therefore a breve was required to the bar; but at present they intimate that the measure be beat or divided into two parts slow, and into four pretty quick, unless contradicted by the words *Largo*, *Adagio*, *Lento*, &c. but when to these signs are added the words, *Da capella*, or *alla Breve*, the measure is to be beat extremely quick.

Some of the moderns divide time into two species only, the first they term *Tempo Maggiore*, with this Sign ; in which

the notes are sung *alla Breve*, or diminished of half their value



value, so that to every bar a breve was required instead of a semi-breve. The second *Tempo minore*, wherein the notes had their common values, or a semi-breve in the bar. These are ordinarily called common *Time*, but if a figure of 3 followed either of these, it alters their denomination to *Tempo ternario maggiore*, or *minore*, according to the sign thus marked, for which see TRIPLE.

Again some mark the measures of two crotchets with a 2, or  $\frac{2}{4}$ ; signifying the bar to be equal to two notes, whereof four make a semi-breve.

The word *Time* does not only signify the whole measure, but also the aliquot parts thereof, as two *Times*, 3 or 4 *Times*, because the Hand in beating the whole bar makes so many different motions. 'Tis in this sense we understand the *Italian* phrase, *a quatri tempi staccati è vivace*, which intimates that the measure be beat in four parts, well distinguished and with life. See STACCATO and VIVACE.

It is here to be observed, that among these aliquot parts of the measure, there are some whereon 'tis more proper to perform either a concord, discord, cadence, &c. than on others, which therefore are called *Tempo di Buoni*, or *Cattivi*, according as it happens; if it be proper to perform a concord, cadence, or place a long syllable, 'tis called *Tempo Buono*, if a discord be introduced and passed in conjoint degrees, *Cattivo*, these we otherwise call the accented and unaccented parts. See ACCENT, BUONO and CATTIVO.

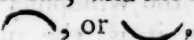
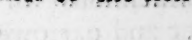
*Tempo*, or *Tempo giusto*, is often met with after *Recitatives*, and intimates that the *Time* be beat equal, which during that recitative was managed otherwise, to humour some expression, action, &c. See RECITATIVO.

For triple *Time*, see TRIPOLA, or rather TRIPLE.

TIMOROSO, signifies that the song is to be play'd or sung in a manner as to express an awe or dread, either to shew respect, or to represent fear.

TIMPANO. See TYMPANUM.

TIORBO See THEORBO.

TIRATA, is a term used by the *Italians* to express in general any quantity of notes, of whatever kind, provided of equal value, moving either upwards or downwards in conjoint degrees; they say *Tirata di Semiminime*, when there are many crotchets following one another in the manner above mentioned; and again *Tirata Legatura*, or *Syncopato*, when there are many notes the of same value following one another, among which the last of one bar, and the first of the next are tied by a semi-circle, thus , or .

But this term is particularly used for a succession of many notes of the same value, moving in conjoint degrees ascending or descending, before the first whereof is placed a pause equal to a quaver or semi-quaver, and ending with a note of greater value, of this there are four kinds.

*First, Tirata mezza*, composed at least of three or four semi-quavers, which rise or fall to some note that is a fourth or fifth above or below the first, as



*Second, Tirata defectiva*, when this succession is defective, i. e. when it rises or falls a fourth, fifth, or farther, but never reaches the octave.

*Third, Tirata perfetta*, thus called because properly a true succession, is when between the first and last note thereof we move through all the degrees of the octave, equally the same falling as rising.

*Fourth, Tirata aucta*, or *excedens*, is when this succession runs beyond the compass of the octave, as above described.

Some also called the *Roulade* by this name, but improperly. See ROULADE.

TOCCATA is much the same as *Ricercata*, or *Phantasia*, *Tastatura*, &c. yet this is distinguished from the other kinds of symphonies; *first*, as being usually played on instruments that have keys, as Organs, Spinets, &c. *Secondly*, that it is commonly composed to exercise both hands, because sometimes the bass holds out a sound, while the upper part makes diminutions, passages, or *Tiratas*, and afterwards that part does the same while the bass moves in its turn.

TOCCATINA, a small research when we have not time to perform it in all its parts. See TOCCATA.

TONDO, the same as *Rotondo*, which see.

TONE, a property of sound, whereby it comes under relation of grave and acute, or the degrees of elevation any sound has from the degree of swiftness of the vibrations of the parts of sonorous bodies. See SOUND.

For the cause, measure, degrees, differences, &c. of *Tones*, see TUNE.

The varieties of tones in human voices, arise partly from the dimensions of the windpipe, which like the Flute the longer and narrower it is, the more acute is the sound it gives; but principally from the head of the larynx, or knot  
of

of the throat, called *Pomum Adami*, the *Tone* of the voice being more or less grave, as the *rima* or cleff therein is more or less open.

**TONE**, is more particularly used for a certain degree or interval of tune, whereby a sound may be either raised or lowered from one extream of a concord to the other, so as still to produce melody. See **INTERVAL** and **CONCORD**.

Musicians, beside the concords or harmonical intervals, admit of three less kind of intervals, which are the measure and component parts of the greater, called degrees. See **DEGREE**.

Of these degrees two are called *Tones*, and the third *Semi-tone*; their ratios in numbers are 8:9, called the greater *Tone*, 9:10, less *Tone*, and 15:16, a *Semi-tone*.

**TONES** arise out of the simple concords, and are equal to their differences.

Thus the greater *Tone*, 8:9, is, say *Aristides*, *Bacchius* senior, &c. the difference between a fourth and a fifth; whence, says *Gaudentius*, some have defined it the difference of the two first concords, as to magnitude; the less *Tone* 9:10, the difference of a flat third and fourth, or of a fifth and sharp sixth; and the *Semi-tone* 15:16, is the difference of a third greater and fourth. See **THIRD**, **FOURTH**, **MAJOR**, **MINOR** and **SEMI-TONE**.

Of these tones and semi-tones every concord is compounded, and of consequence is resolvable into a certain number thereof: Thus the flat or less third consists of one greater tone and one semi-tone; the greater or sharp one of one greater *Tone*, and one less.

The fourth of one greater *Tone*, one less *Tone*, and a semi-tone. See **FOURTH**.

The Fifth of two greater *Tones*, one less *Tone*, and a semi-tone. See **FIFTH**, &c.

According to *Aristoxenus*, the *Tone* is divided in a different manner in each of the three *Genera*; in the diatonic 'tis divided into two semi-tones, one major, the other minor; and this is the smallest interval in that kind, *i. e.* diatonic; in the chromatic, the least interval is a third part of a *Tone*; and in the enharmonic genus the enharmonic diesis, agreed to be a quarter of a *Tone* is the least interval that is sung; and he adds, that two *Tones* do not follow one another in the two latter, nor more than three in the former.

**TONE** again (says *Euclid*) is taken in these four senses; *first*, simply for a sound or noise; *secondly*, for an interval; *thirdly*, for the pitch of the voice, and *lastly*, for raising the voice.

'Tis taken for a sound, when we use it with regard to the Lyre,

Lyre, and say that it had seven sounds, *Heptatonon*; for an interval, when we say that between *Mese* and *Paramese*, or A and B, there is a *Tone*, which is major; for the pitch of the voice, when we say a piece is composed in such a *Tone* or mode, which intimates no more than a certain species of octave in a certain degree of acuteness; and for the raising of the voice, when any sound either grave or acute is sung; To this we may add from *Aristides*, that never more than two *Tones*, i. e. taking it for an interval, are contained in a fourth, *Bini Toni in uno tetracordo ponuntur, plures nunquam.*

For the use of *Tones* and semi-tones in the construction of the scale of music, see *SCALE* and *SYSTEM*.

*TONO* *Tone.* See *TONE* and *TUONO*.

*TONICO.* See *SYSTEM*.

*TONOS.* }

*TONUS.* }

See *TONE* and *TUONO*.

*TOUCH*, is said of an Organ, which they say has a good *Touch*, when the keys close and lie down well, being neither too stiff or too loose. See *ORGAN*.

*TRANSITION* is, when a greater note is broken into less, to make smooth the roughness of a leap, by a gradual passage to the note next following; whence 'tis commonly called *the breaking of a note*, being sometimes very necessary in musical compositions. See *NOTE* and *PASSAGE*.

*TRANSITUS* is a term, which *Martianus Capella* makes use of, to express what is otherwise called *Mutation*. See *MUTATION*.

*TRANSPONENDO* *una terza, una quarta, &c. piu basso, piu alto.* Mr *Brossard* has made use of this *Italian* phrase in the seventh *Motetto* of his *Prodromus Musicalis*, to signify, that if the thorough bass be transposed a third or fourth, &c. lower, that *Motetto* may, though composed for a counter-tenor, be sung or played by a treble or tenor; and among them there are several others that may be used in the same manner. 'Tis one of the principal uses of *Transposition* to reduce the *Basso continuo* to a certain pitch of tune, that may not be inconvenient, as forcing the voice or sound either too high or too low. See *TRANSPOSITION*.

*TRANSPOSITION*, the writing any song, air or tune in any key or cleff different from that in which it was first composed.

Of this there are two kinds; the first is with respect to the cleff, and the second with regard to the key.

*Transposition* with respect to the cleff, consists in the changing the places or seats of the notes or letters, among the lines and



and spaces ; but so as that every note be set at the same letter.  
See CLEFF.

This is done, either by moving the same cleff to another line, or by using another cleff ; but with signs that place the tones and semi-tones in the same order as before, by reason the piece is in the same key. See KEY.

The practice is easy in either case ; in the first, you take the first note at the same distance above or below the cleff-note, in its new position as before ; and all the rest of the notes in the same relations or distances from one another ; so that the notes are all set on lines or spaces of the same name.

In the second, or setting the music in a different key, 'tis to be observed, the places of the three cleff-notes are inva-riable in the scale, and are to one another in these relations, the mean a fifth above the bass, and the treble a fifth above the mean.

Now to transpose to a new cleff, for example, from the treble to the mean, wherever the new cleff is set, we suppose it the individual note in the same place of the scale, as if the piece were that part in the composition, to which the new cleff is generally appropriated ; so that it may direct to the same note we had before *Transposition*. Now from the fixed relations of the three cleffs in the scale, it will be easy to find the seat of the first transposed note, and then all the rest are to be set at the same mutual distances they were at before.  
See SCALE.

Suppose, for example, the first note of a song to be D, a sixth above the bass-cleff, wherever that cleff is placed, the first note must be a greater second above, because a greater second above the mean, is a sixth above the bass-cleff, the relation between the two being a fifth ; so the first note will be still the same individual D.

The use of this *Transposition* is, that if a song being set with a certain cleff in a certain position, the notes go far above or below the staff of five lines, they may by the change of the same cleff in the particular system, or by taking a new cleff, be brought within the compass of the lines, or at least more within either extrem than before.

*Transposition* from one key to another, is a changing of the key, or setting all the notes of a song at different letters, and performing it consequently in different places upon the instruments. See KEY.

The Design hereof is, that a song, which being begun in one place is too high, too low, or otherwise inconvenient for a certain instrument, may be begun in another place, and from that carried on through all its just degrees.

The

The cleff and its position here remain the same, and the change is of the notes themselves from one letter to another, and its line or space to another

In the former *Transposition*, the notes were expressed by the same letters, but both removed to different lines and spaces; in this the letters are unmoved, and the notes of the song transferred to, or expressed by other letters, and consequently set on different lines or spaces, which therefore requires a different signature of the cleff.

*Transposition* then is the changing the notes of a song to a different species of octave, to that in which it was first composed, or at least in which 'tis actually noted, in such sort that the semi-tones of the two fourths, which compose each octave, as *mi, fa*, and as the *French* have *si, ut*, may be found by means of ♭ ♭ flats, or ♯ ♯ sharps, exactly in the same range, or in the same degree or proportion to one another, as before *Transposition*,



- Diatonic or natural octave. Transposed a tone higher,

where the semi-tones of the fourth in the diatonic are found by means of sharps.

Or 'tis the using one or more chromatic chords instead of the natural or diatonic, to constitute a mode, that is to say, to place the final on any degree at pleasure, or to render the fifth above it just; and by that means make it the dominant, or to make the third major or minor, &c. See *MODE*.

It must be observed, 'tis not possible to transpose a diatonic song, or one wherein there are none but natural chords, either higher or lower, without the aid of these chromatic signs, either one ♭ flat, or one sharp ♯; and very often one may not be sufficient; therefore 'tis here to be remarked, that if many flats or sharps be found in a song, either immediately after a cleff, or in different parts of the song, on the natural or essential chords of the mode, it may be concluded, that the song is in a *transposed* mode, and therefore may be reduced to a natural one.

Lastly, *Transposition* is to use these chromatic characters in such a manner, as that by their help the chords of the two octaves, tho' they begin and continue in different letters or degrees of the gamut, may form the same intervals, and consequently have the same names.

*Ut Natural.**Ut a Tone lower. Ut a third lower.**Re Natural.**Re a Tone higher. Re a Tone lower.*

We here only give examples of *Ut* and *Re*, because the finals of all *transposed* modes must be one of those two; if *Ut*, the third above it is major; if *Re*, minor.

Many things might here again be said of the cause, nature, effects and use of *Transposition*; but we shall only add from Mr *Brossard*, that it is a thing that gives a great deal of trouble to young practitioners in singing. Sometimes by the negligence either of authors or copists in forgetting to place the chromatic signs; for a flat or a sharp being omitted after the cleff, makes them mistake in *transposing* the air, which they supposed noted in a certain cleff, which the accidental flats or sharps in the course of the song, shew not to be natural. This *Transposition* neither raises or lowers the tone, but changes the names only, and reduces a *transposed* song to a natural one. See Mr *Alexander Frere's* treatise thereon.

TRE, *three*, as a *tre voci, violini, stromenti*, — for three voices, *Violins* or *instruments*.

TREBLE, the highest or acutest part of the four parts in symphony, or that which is heard clearest in a concert. See MUSIC and PART, as also SYMPHONY.

In this sense we say, a *treble* Violin, *treble* Hautboy, &c. See VIOLIN and HAUTOBOY.

In vocal music the *Treble* is usually committed to boys and girls, *i. e.* their parts are *Trebles*.

The *Treble* is divided into first or highest *Treble*, and second or low *Treble*; half *Treble* is the same with the counter-tenor.

TREMOLETTO. See TREMOLO.

TREMOLO, *Tremolante* or *Tremente*, 'tis not often used, except thus abbreviated *Trem.* or *tr.* to intimate to the instrumental performers of a piece, that they make several notes on the same degree or pitch of tune, with one draw of the bow, to imitate the shaking on the Organ. Tho' this is often placed in the vocal parts of a song. We have examples of both in Mr *Lully's* opera of *Isis*.

We also find *Tremoletto*, it's diminutive, placed to signify what the *French* call, tho' somewhat improperly, a cadence, and we a shake.

TRIA, a term purely *Latin* meaning *three*, and in ancient music it signified a *Trio*, or piece composed in three parts, and to be performed only by three voices or instruments. See TRIO.

TRIAS *Harmonica*, the *harmonical triad*; a compound of three radical sounds all heard together, of which one is a fifth, and the other a third above the other, which is the fundamental. See CONCORD.

The *Triad* is properly a consonance formed of a third and a fifth, which with the bass or fundamental sound make three different terms; whence the name *Triad*. That of harmonical is doubtless given it from the wonderful property of the fifth, which divides itself into two thirds very naturally, both excellent and perfectly agreeable; so that this one sound disposed between two others, make two thirds at once, one major the other minor, and of consequence a double harmony. See FIFTH.

Hence it is, that in *Trios* particularly this concord is preferred to that which divides the octave into a fifth and a fourth, in regard that if there be concord on one side, there is a discord on the other, whereas here the harmony is compleat on both sides. But here it must be observed, that the fourth is by some accounted a discord, but by most esteemed a concord; and 'twas upon the division hereof, that a great many of the ancient niceties depended.

Of the three sounds which compose the harmonical *Triad*, the gravest is called the fundamental or basis; the acuteft, that is, that which makes the fifth, and terminates the concord upwards, is called the excluded or highest sound, *sonus exclusus*; and that which divides the fifth so agreeably into two thirds, the harmonical mean, *Medius harmonicus*.

This division of the fifth into two thirds may be performed two ways, *viz.* *First*, harmonically, when the greater third is lowest, and the less a-top; in which case the *Triad* is said to be perfect and natural. See TERZA.

*Secondly*, Arithmetically, when the less third is lowest, and the greater a-top; in which case the *Triad* is called imperfect or flat: both are good, but the last is not so much used as the first. See SYSGIA.

TRIEMITUONO, or *Tribemituono*, is a semi-ditone or third minor. See THIRD and MINOR.

TRIGON,



**TRIGON**, or *Trigonon*, a musical instrument, much used among the ancients, it is a kind of triangular Lyre, invented by *Ibycus*. See **LYRE**.

**TRILL**. See **TRILLO**.

**TRILLETТА**, a little short shake or quaver ; it differs from *Trillo* only in point of continuance, being its diminutive. See **TRILLO**.

**TILLO**, is often found marked with a single *T*. or sometimes *tr.* and often also by a small *t.* as well in vocal as instrumental parts. 'Tis to intimate, that you beat quick upon two notes in conjoint degrees, as *e f*, or *d e*, alternatively one after another, beginning with the higheft, and ending with the loweft ; and makes what the *French* improperly call cadence, and properly *Tremblement*. But 'tis very often found in *Italian* music to give notice, that the same sound be struck many times over, beginning a little slow, and ending with all the quickness that the gula or finger can form them ; as supposing the first two or three quavers, then as many semi-quavers, and ending with demi-semi-quavers, all in the same pitch of tune.

'Tis properly the *Italian Trillo* ; the manner wherein we have described it comes far short of what an able master could shew relating thereto. The *Italians* use it more particularly after they have held out a note, or made a *Roulade* or *Tirata* of two or more measures to ease the voice, which so long a tension had weakened.

**TRIO**, is said of a piece of music made to be performed by three voices ; or more properly a composition consisting of three parts only. See **VOICE** and **PART**.

*Trios* are the finest kinds of composition, and ought to be nicely regular. See **CONCERT**, **HARMONY** and **COMPOSITION**.

It is to be observed, that besides the general rules of counterpoint, which forbid that two octaves or two fifths follow one another, either to the bass, or among the other parts, in *Trios* the third must be heard in every time of the bar, either with the bass, or between the other two superior parts, *i. e.* that one of the parts make a third with the bass, and the other a fifth or octave.

Sometimes the sixth, accompanied with the octave or fourth, may be used instead of the third, because then the upper parts make a third among themselves.

Therefore the fifth and octave are very seldom to be used, because there will then be no third to the bass, or between the parts,

All discords may be used in *Trios*, the ninth must be accompanied with the third and fifth; as also very well with the seventh and redundant fifth, provided an octave follow.

The second must be accompanied by the fourth, and followed by the third. The fourth by the fifth or sixth, if it be syncoped, and followed by the third; if not, by the second, and followed by the fifth, just or false, as the course of the song or harmony require.

The tritone must be accompanied by the sixth or second, and followed by the sixth, but seldom by the octave. The false fifth must be accompanied by the third, or by a sixth, and followed by a third.

The seventh major or minor if syncoped, must be accompanied by the third, fifth, or ninth; seldom or never by the octave.

The superfluous fifth must be accompanied by the third, &c.

The seventh major may be accompanied by the second or sixth, and sometimes by a fourth, if the bass holds on a note.

TRIPLA, is an *Italian* term which is not very proper, not being taken notice of in the dictionary *di Crusca*. This term is used in mathematics and music to express one of the multiple proportions between two numbers; and is when the larger contains the smaller three times precisely, as 3 : 1, 6 : 2, 9 : 3. See PROPORTION.

For *Tripla maggiore, minore, perfetta, imperfetta, di minime, di semi-minime, picciola, crometta, semi-crometta, &c.* see TRIPLE, or SESQUI and SUB.

TRIPLE, is one of the kinds of measure or time. See TIME and MEASURE.

TRIPLE Time, consists of many different species, whereof there are in general four, each of which has its varieties.

The common name of *Triple Time* is taken hence, that the whole or half of the bar is divisible into three parts, and beat accordingly, the first time down, the second with the return of the hand, and at last with the hand quite up, and it is this motion that makes what the *Italians* mean by the phrase *Ondeggiare la mano*. See ONDEGGIARE.

Our antients, *i. e.* such as have writ on music within these 400 years, had many different signs for shewing that the measure was to be *triple*.

In the first they had no occasion for any sign after the cleft, or in any part of the song, which is still found in some modern

modern pieces, and is explained under the article *Hemiolia*, which see.

The second had certain lines after the cleff, which is set down under the article *Mado*, but this custom has been left off above these 100 years. See *MODO*.

Besides they had many others, some of which the moderns have in some manner retained, which the reader may find under the articles *PROLATION*, and *TEMPO* or *TIME*.

But within these seventy or eighty years there have been invented many other species of *Triple*, which however may be brought under the three general heads of simple, compound, and mixed Triples.

The first species then is the simple triple, whose measure is equal either to three semi-breves, three minims, or three

crotchets, &c. which are thus marked 

3	3	3	3	3
1	2	4	8	16

but the first is not much used, except in church music.

In all these the measure is divided into three parts called Times, wherefore 'tis called triple Time, or the measure of three times, whereof the first is beat down, the second up, and the last down.

And this again is divided into *major*, *minor*, *picciola*, *crometta*, and *semi-crometta*. The first is called *major Triple*, because breves, semibreves, or notes of such great value are used therein, and the measure is therefore to be beat slow, and of course each time of this is greater or of longer duration than those of the other.

The ancients had, and the *Italians* at present have, four different signs for triple major. The *Tripla Maggiore perfetta*

is thus marked,  $\phi \frac{3}{1} \sharp$  ; the *Tripla maggiore imperfetta*,

thus  $\phi \frac{3}{1} \sharp$  ; *Tripla sesqui altera maggiore perfetta*,

thus,  $\phi \frac{3}{2} \sharp$  ; and *Tripla sesqui altera maggiore imper-*

*fetta*, thus,  $\phi \frac{3}{2} \sharp$ . Whenever these signs were

used, three semi-breves, and therefore six minims, twelve crotchets, &c. were required in the bar.

The whole difference between the *perfetta* and *imperfetta* consisted in the value of the breve, which contained a whole  
bar

bar without a point, when governed by the first and third characters, hence called *perfect*; and but two times under the direction of the second and fourth, if set without a point of augmentation, and this therefore is called *imperfect*, by reason it wants one half of itself to make up it's quantity of three times, or a whole bar. See NOTE and POINT, or PUNTO.

Of these four signs the moderns have retained but one, *viz.*  $\frac{3}{2}$ , without having the trouble of placing the circle or semi-circle before them. These two cyphers explain enough, that three semi-breves are required in the bar; and that a breve, having naturally the length of two semi-breves without a point, with one contains a whole measure; and the other notes in proportion. This is usually beat *largo* or *adagio*.

But it must be observed, that while several breves follow one another, whether tyed or not, they contain each three times or a measure, though not pointed, 'till there comes a semi-breve or two minims, or any note of less value, which alters the breve to two times; and in such cases, it wants a point to compleat the measure.

Also when many breves lye between two semi-breves, or between two rests of their value, the first and last then contain but two times.

*Thirdly*, That the black notes, or as the *Italians* call them *note obscurate*, whether breves, semi-breves, or in form of a lozenge, ought to be considered as if they were white.

*Lastly*, That the pauses or characters of silence under these signs contain only half of their usual quantities, so that the long instead of four, contains but two minims; the breve but one for two, one or two semi-breve rests but one or two times of the measure. It would therefore be of service, and indeed 'tis almost necessary, to place a cypher to express the value of such pause, least in the performance, one should happen to mistake.

The second species of *simple Triple*, by the *Italians* called *Tripla minore*, or *Triple* of semi-breves, or 3 for 2; for this also, our ancients had four different signs, according to which they called them by three different names, *viz.* *prolazione*

*maggiore perfetta*, thus distinguished,  $\textcircled{\text{O}} \cdot \frac{3}{1} \text{O}$ ; *prolazione*

*minore perfetta*, thus,  $\textcircled{\text{C}} \cdot \frac{3}{1}$ , or  $\textcircled{\text{C}} \cdot \frac{3}{2} \text{O}$ ; and *sesqui altera imperfecta*, thus,  $\text{C} \frac{1}{2} \text{O}$ .



Under the direction of these signs the measure contained three minims, and consequently six crotchets, twelve quavers, &c. their differences depend entirely on the value of the semi-breve, which when governed by the three first characters a is bar without a point ; but by the last it is but two times of the bar, and therefore wants a point of it's just quantity.

The moderns have retained the use of one of these characters only  $\frac{3}{2}$ , without the semi-circle, (which its probable may be the reason for calling it *duple Triple*.) These cyphers being sufficient to shew that three minims are required in the bar instead of two in common time, and that the semi-breve naturally containing two minims, is therefore two times of the measure, and by the assistance of a point compleats the bar ; and so of the other notes proportionally. The rules given, with respect to the breve, are here to be proportionally applied.

Again 'tis to be remarked, that we often find, especially in the *Italian* music, white quavers and semi-quavers, instead of black ; and with regard to the characters of silence, that the long contains only four bars ; the breve, two ; the semi-breve, one ; the minim, a third part of the measure ; the crotchet rest, a sixth part ; and the quaver rest, a twelfth part, &c.

The third species of *simple Triple* is called *Tripola picciola*, or *sub sesqui terza*, or *Triple* of 3 for 4.

It is distinguished by three signs,  $C\frac{3}{4}$ , or only  $\frac{3}{4}$ , and sometimes by a 3 alone ; under the direction of either of these signs, three crotchets make a bar (whereas two are contained in a bar in binary or common time) ; six quavers, twelve semi-quavers ; the minim pointed is a whole measure, and without a point, but two thirds thereof ; 'tis usually played *affettuoso* or *allegro*.

As to the rests, the long ordinarily contains four measures ; the breve, two ; the semi-breve, one ; but the minim, which of right has two times, is never, or at least seldom, used, for two crotchet rests are placed in it's stead, which contain each a third of the measure ; as the quaver rest is equal to a sixth part thereof, &c.

When the character  $\frac{3}{4}$  is used, the air is to be played in a tender affecting manner, of a moderate movement, neither slow nor quick ; when the simple 3 is used, the movement is ordinarily gay and lively : this is commonly the style of chacons, minuets, and such brisk airs.

The fourth species of *simple Triple*, *Tripla di crometta* or *ottina*, *Tripla di crome*, or *sub dupla*, *sub super bi partiente terza*, usually called *Triple* of three for eight, or simply three eight, because

because it has the signs  $C\frac{3}{8}$ , or  $\frac{3}{8}$  only ; which shew that three quavers are a bar, and of consequence, six semi-quavers and twelve demi-semi-quavers, and that a crotchet without a point contains two times, and with, a whole bar.

Under this character, the long rest, the breve and semi-breve rests, ordinarily contain four or two, and one measure, as in the other ; as to the minim and crotchet rests, they are never used, but two quaver rests are placed instead of them, each whereof contains one third of the bar.

This kind of *Triple* is usually gay or animating.

The fifth and last species of *simple Triple*, is *Tripla semi-crometta*, or *di semi crome é crome*, or 3 for 16 thus marked  $C\frac{3}{16}$ , or only  $\frac{3}{16}$ , wherein three semi-quavers make a bar, (whereof sixteen are required in a measure in common time) and consequently six demi-semi quavers ; a pointed quaver is a bar, and without a point, 'tis but two thirds or times of the measure.

In this species the long breve and semi-breve rests are four, two, or one measure ; but the minim, crotchet or quaver rests are never used, but four semi-quaver rests placed instead of them.

'Tis easy to perceive that this species of *Triple* is proper for quick pieces, for each time thereof is of no greater length than a semi-quaver in ordinary movements.

*Table of simple Triples.*

<i>Tripola mag.</i>	<i>minore</i>	<i>picciola</i>	<i>cromeita</i>	<i>semi-crom.</i>
$\frac{3}{1}$ 	$\frac{3}{2}$ 	$\frac{3}{4}$ 	$\frac{3}{8}$ 	$\frac{3}{16}$ 
<i>largo or adag.</i>	<i>ado. lente or grave</i>	<i>affettuoso or allervo</i>	<i>presto or prestetto</i>	<i>prestissimo.</i>

In the table above observe, first the names, secondly the signs, thirdly the characters, which contain a whole bar or three times in each, and lastly, the terms whereby the *Italians* express the movement in general of each species of *simple Triple*. See TIME and COMMON.

The second species is a *compound Triple*, consisting of nine crotchets, quavers, or semi-quavers, and marked accordingly,  $\frac{9}{4}$ ,  $\frac{9}{8}$ ,  $\frac{9}{16}$  ; the first and last are little used : some add  $\frac{9}{2}$  and  $\frac{9}{4}$ , that is, nine semi-breves, nine minims, but they are seldom or never used.

This measure is divided into three equal parts or times, whereof two are beat down and one up ; or each third part may

may be divided into three times, and beat like the *simple Triple*, on which account 'tis called the measure of nine times.

The third species is a compound of the second, containing twelve crotchets, quavers, or semi-quavers in proportion, in a bar, marked  $\frac{1}{4}$ ,  $\frac{1}{8}$ ,  $\frac{1}{16}$ ; to which some add,  $\frac{1}{2}$ ,  $\frac{1}{4}$ , which are never used, nor are the first or last of the others, especially the last; but this is more properly a *mixed Triple*, of which we shall speak more at large.

The measure here may be divided into two times, and beat one down and one up, or each half may be divided and beat as the second species, either by two or three, in which case it will make in all twelve times; hence 'tis also called the measure of twelve times. But first of *compound Triples*, which stand in the following order,

The first is what the *Italians* call *Nonupla di semi-minime*, or *dupla sesqui quarta*, and we 9 for 4, marked thus  $C\frac{9}{4}$ , or  $\frac{9}{4}$  alone; it has nine crotchets in a bar, three in each time; a minim pointed is a time, without a point only two thirds. The long, breve, and semi-breve rests, are usually 4, 2, and 1 bar; the minim one time, or a third of the bar; and the crotchet rest, a ninth part. It is beat and played moderately slow.

The second is called *Nonupla di crome*, or *sesqui ottava*, and our 9 for 8, thus distinguished  $C\frac{9}{8}$ , or  $\frac{9}{8}$  simply; wherein nine quavers make a bar, three for each time; a simple crotchet therefore is two thirds of a time, but when pointed, a whole one. The long, breve, and semi-breve rests are herein of the same value as in the former; the minim is never used, the crotchet rest is a time of the measure, the quaver a ninth part. This is proper for brisk and gay pieces.

The third is *Nonupla di semi-crome*, or *subsuper setti partiente nona*, or our 9 for 16, and hath the characters  $C\frac{9}{16}$ , or  $\frac{9}{16}$ , in which nine semi-quavers compleat the bar, (instead of sixteen in common time) three in each time, a pointed quaver is a whole time, but without a point, only two thirds; the long, breve, and semi-breve rests contain the same as in those above; the minim or crotchet rests are never used; the quaver rest is a third of the measure, and the semi-quaver a ninth; this *Triple* is to be played and beat quick.

Here it may be observed, that as there has been a great many species of *Triples* added by the moderns, it may not be amiss, says Mr *Brossard*, nor is it difficult, to add to these three *compound Triples* two others  $\frac{3}{2}$ ,  $\frac{3}{4}$ ; the first whereof may be called,

*Nonupla di semi brevi*, or *sesqui nona*, which requires nine semi-breves in a bar; i. e. three in each time, a pointed

breve is one time, and without a point, only two thirds thereof; the long rest is equal to two measures, the breve one, and the semi-breve one time only; the minim rest a third of a time, or ninth of a bar. This is proper for soft and lamenting airs.

The second may be called *Nonupla di minime*, or *Triple* of 9 for 2, from the numbers whereby 'tis signified  $\frac{9}{2}$ , wherein nine minims are included in a bar, three for each time; a pointed semi-breve is a time, not pointed, but two thirds of it; the long rest is for two bars, the breve for one, the semi-breve one time, and the minim rest one third of a time, or a ninth of the whole measure: this is usually played *lento* or *adagio*.

*Table of compound Triples.*



The third species of *Triple* time, is called the *mixed Triple*; it's measure is equal to six crotchets, six quavers, six semi-quavers, and accordingly marked  $\frac{6}{4}$ ,  $\frac{6}{8}$ , or  $\frac{6}{16}$ ; but the last is seldom used.

Some authors add two others,  $\frac{6}{4}$  and  $\frac{6}{8}$ , but these are not much used.

The measure here is usually divided into two equal parts or times, whereof one is beat down, the other up; but it may also be divided into six times, whereof the first two are beat down, the third up, the next two down, and the last up; *i. e.* each half of the measure is beat like the *simple Triple*; (on which account it may be called a *compound Triple*) and because it may be divided thus, either into two or six times (that is two *Triples*,) 'tis called *mixed*, and by some, the measure of six times.

*Mixed Triples* are divisible into two articles.

The *mixed Triples* that come under the first article, are the following five,

The first is called *Sestuplo*, or measure of six times; tho' it should rather be called *binary Triple*; and this is the general name which the *Italians* give to all the five: we shall, for distinction sake, give the reader a separate and more particular explanation thereof.

The



The first then is *Sestupla di semi-brevis*, or *Triple* of 6 for 1, thus marked,  $\frac{6}{1}$ ; which figures intimate, first, that six semi-breves are contained in the bar, three with the rise, and three with the fall of the hand; secondly, that a breve with a point is a whole time, without, only two thirds thereof; thirdly, that the long rest is two bars, the breve one, the semi-breve one time, the minim rest a sixth part, &c. This is very proper for mournful and languishing expressions.

The second species of *mixed Triple*, is *Sextupla di minime*, or *Triple* of 6 for 2, and is thus distinguished  $\frac{6}{2}$ ; which shew that six minims make a bar, whereof but two are required in common time; that a semi-breve pointed is one time, unpointed, only two thirds, &c. In this the long rest is equal to two measures, the breve one, the semi-breve one time; i. e. either a rise or fall, and the minim rest a sixth part of the measure, or a third of a time: this is usually played *lente*, *tardo*, *grave*, or *adagio*, &c.

The third is *Sextupla di semi-minime*, or *superbi partiente quarta*, or *sesqui altera*, or *Triple* of 6 for 4, thus distinguished,  $C\frac{6}{4}$ , or  $\frac{6}{4}$ ; which shews that six crotchets are contained in a bar, consequently twelve quavers, that is three crotchets in each time, for two in duple time; here the minim pointed is a time, without a point, only two thirds. The long rest is for four bars, the breve two, the semi-breve one, the minim half a time, and the crotchet rest a sixth part. This movement is proper for moving tender expressions, though some use it in very hasty motions.

The fourth species is *Sestupla di crome*, or *subsuper bipartiente terza*, or *sesqui terza*, or our *Triple* of 6 for 8, and is thus distinguished,  $C\frac{6}{8}$ , or  $\frac{6}{8}$ ; in which there are required six quavers in a bar, three for each time; a pointed crotchet herein is one time, not pointed, but two thirds; in this the long rest is four, the breve two, the semi-breve one measure, the minim half a time; the crotchet rest is never used, but they rather chuse to place two quaver rests; for one quaver is a third of a time. This is very proper for gay, lively, animating strains.

The fifth and last of this first article, is the *Sestupla di semi-crome* of the *Italians*, and our 6 for 16; wherein six semi-quavers make a bar, instead of sixteen in duple time, a pointed quaver is a whole time, tho' unpointed it is but two thirds; the long, breve, and semi-breve rest contain 4, 2, 1, measure, the minim half a one; the crotchet rest is never used, and that of the quaver very seldom, but two demi-semi-quavers are placed instead of it. This is usually played *prestissimo*.

*tissimo*. See PRESTO, LARGO, ADAGIO, VIVACE, &c.

*The table of sextuple or binary Triples.*



Thus much for the species of *mixed Triples* that come under the first article of *binary Triple*, thus called because beat in two times. But some masters distinguish six times with the hand in a slow movement, as these  $\frac{6}{4}$  and  $\frac{6}{8}$ ; whence these are called measures of six times. And when the movement is so quick, that the hand cannot possibly distinguish so many, they mark but four; two long ones, which are the first and third, and two short, the second and fourth. This is what the *Italians* and others who are acquainted with their manner do, when the characters of the time are  $\frac{6}{4}$  or  $\frac{6}{8}$ . But under the direction  $\frac{6}{16}$ , 'tis sufficient to beat the measure in two times; the motion thereof being so quick, that 'tis almost impossible to distinguish either six or four times in the bar; and hence again this comes to be called *binary Triple*.

The *mixed Triples* that come under the second article, are called in general *dodecupla*, or measure of twelve times; and these again are divided into five species.

The first is *dodecupla di semi-brevis*, or 12 for 1; thus called from it's figures, which shew that twelve semi-breves are contained in a bar, three in each time, and of course, six minims in each time; the breve pointed is one time, and only two thirds thereof without such point; the long rest two measures, the breve one, the semi-breve one time, the minim a third of a time; used in melancholly expressions.

The second species of this kind of triple is the *dodecupla di minime*, or 12 for 2; in which a bar contains twelve minims, three in each time; a pointed minim is one time, unpointed but a third part; the rests are, the long of two bars, the breve of one bar, the semi-breve one time, the minim a third of a time; and this in solemn movements.

The third species of *Triple* of four times is *dodecupla di semi-minime*, or 12 for 4, marked  $C \frac{12}{4}$ , or  $\frac{12}{4}$ ; which figures intimate, that twelve crotchets are required in a bar, instead of four in common time, and therefore twenty-four quavers instead of eight; in this the pointed minim is a time, un-

pointed

pointed but two thirds ; the long rest is four, the breve two, and semi-breve one measure ; the minim rest one time, the crotchet a twelfth of the bar ; and is proper for lively and animating movements.

The fourth species is *dodecupla di crome*, or *sesqui altera dupla*, or *super quadri partiente quarta*; or 12 for 8, with these signs,  $C\frac{12}{8}$ , or  $\frac{12}{8}$  alone ; in which twelve quavers compleat the bar, instead of eight in common time ; a pointed crotchet is one time, and not pointed, only two thirds of a time ; the long, breve, and semi-breve rests are for 4, 2, 1, bar; the minim half a one, the crotchet, (tho' three quaver rests, or a crotchet and quaver rests are used it's instead) one time, a quaver rest only a third. This is fit for gay and brisk motions. Sometimes the words *affettuoso* and *adagio* are placed to direct what the movement is to be; for of itself 'tis naturally quick.

The fifth and last species is *dodecupla di semi-crome*, *subsuper bi partiente duodecima*, or *sesqui terza dupla*, and our 12 for 16 thus marked  $C\frac{12}{16}$ , or  $\frac{12}{16}$ ; the measure whereof contains twelve semi-quavers, three in each time ; a pointed quaver is one time, without a point, two thirds ; the long, breve, and semi-breve rests are of the same length as in that above ; the minim rest is two times or half a bar ; the crotchet rest is never used, but the quaver rest  $\text{f}$ , or rather thus  $\text{r}$ , is one third of a time, and the semi-quaver is one third of a time, or twelfth of a bar. This is commonly played very quick.

#### The Table.

*dodecu. di semi br.* | *di minime* | *di semi-minime* | *di crome* | *di semi-crome.*



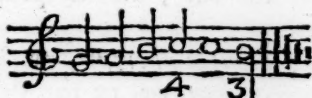
*largo* or *ado. ad.* | *lento* or *grave* | *affet. or vivace* | *allegro* or *ado.* | *prestissimo.*

Before we conclude we must observe, that *Lorenza Penna* in *lib. 1. cap. 16.* of his *Alboré Musicali*, mentions authors who had some designs of introducing two other kinds of *mixed Triples* ; the first is  $\frac{3}{2}$ , in which the measure contained five minims, instead of two in common time, three for the fall and two for the rise of the hand ; as,



The

The second had these figures  $\frac{7}{2}$ , in which seven minims made the bar instead of two ; four for the fall of the hand, and three for rise ; as,



But as this was joining two measures together, *i. e.* *Triple* with the fall of the hand, and *binary* with the rise, or *binary* with the rise and *Triple* with the fall ; the former is the case in that marked  $\frac{1}{2}$ , the latter in that marked  $\frac{7}{2}$  ; and these raising some difficulty and confusion, were rejected, and not admitted into the number of *mixed Triples*.

Again observe, that as the *simple Triple*, which is composed of notes of great value, such as the breve and semi-breve, is called *Tripla maggiore* ; and the four other species, according to the value of the notes used in them, are called *minore*, *picciola*, *crometta*, or *semi-crometta* ; so also the species of the other kinds of *Triple*, as *nonupla*, *sestupla*, and *dodecupla*, have the same names applied to them in proportion to the notes of each.

Most of these *Triples* are mentioned by *Maria Bononcini* in his *Musico Prattico* ; as also by *Lorenza Penna*, in the first part of his *Albori Musicali*.

But *Bontempi* in his *Historia Musica*, says *Mr Brossard*, plainly demonstrates, that the greatest part of the names given by *Bononcini* to the modern *Triples*, are not founded on their arithmetical proportions ; after having observed that the last three species of the *simple* and *compound*, as well as *mixed Triples*, were entirely unknown, or at least disused, by those whom we call the fathers or inventors of counterpoint. But be that as it will, they are all introduced into the modern practice.

**TRIPLICATO**, *tripled*, as *intervallo Triplicato*, is an *interval tripled* ; or when after having taken away 7 from any number, there remains 7 or some unites ; as after having taken twice 7 from 17 which make 14, there remains 3 : this shews that the seventeenth is the third *tripled*. See **INTERVAL** and **THIRD**.

**TRIPOLA**, the *Italian* word for *triple*, as *Tripola di semi-brevi*, *di minime*, *di semi-minime*, *di crome*, *di semi-crome*, *crometta ottina*, *picciola*, *semi-crometta*, &c. for which see **TRIPLE**.

**TRISAGION** or **TRISAGIUM**, in church history, a hymn wherein the word holy is repeated three times. See **HYMN**.

The



The proper *Trisagion* are those words, *holy, holy, holy, Lord God of Hosts*, which we read in *Isaiah* and the *Revelations*. From these words the church formed another *Trisagium*, which was rehearsed in *Latin* and in *Greek* in the respective churches, to this effect; *holy God, holy fort, holy immortal! have mercy upon us*. *Petrus Fullensis* to this added, *thou who was crucified for us, have mercy upon us*; thus attributing the passion not to the Son alone, but to all the three Persons of the Trinity, and pronouncing *anathema* to all such as would not do the same. The use of this later *Trisagion*, except the addition by *Petrus Fullensis*, began in the church of *Constantinople*, from whence it passed into other churches in the east, and afterwards into those of the west. *Balsamon Codin, Damascenus*, and others, say it was in the time of the *Patriarch Proclus*, that 'twas first introduced, and on the following occasion: There being a violent earth-quake in the 35th year of young *Theodosius*, that *Patriarch* made grand processions; wherein, for several hours together, were sung the *Kyrie Elieson, Lord have mercy upon us*. While this was in hand, a child was taken up into the air, where it seems he heard the Angels singing the *Trisagion* just mentioned: he returned soon after, and told what he had heard; upon which they began to sing that hymn, and the more willing too, as they attributed the troubles they were then under, to the blasphemies which the heretics of *Constantinople* uttered against the Son. *Asclepiades, Cedrenus, Pope Felix, Nicephorus*, &c. relate the same story. *Petrus Fullensis*, patriarch of *Antioch*, and a zealous partisan of *Nestorius*, endeavoured to corrupt the hymn by adding, *who suffered for us*, but in vain; it still subsists in it's primitive purity in the *Latin* and *Greek, Ethiopic* and *Mozorabic* offices.

**TRITE**, is a *Greek* term, which signifies *three* or *third*.

Three chords of the antient system were called by this name, from their actual situation in their proper tetrachords. See **TETRACHORD, SYSTEM, and GENUS**.

**TRITE Diezeugmenon**, the third sound of the disjoint tetrachord; 'tis the *C sol ut* of the third octave of the Organ, and one of the signed cleffs. See **CLEFF**.

**TRITE Hyperbolæon**, the third sound of the highest tetrachord, which answers to *f* of the third octave of the modern scale, was called by this name among the ancient *Greeks*. See **SYSTEM**.

**TRITE Synemmenon**, the note *B flat* of the modern scale, was thus called in the ancient system.

With

With regard to the *Trite Synemmenon* of the ancient *Diagramma*, and for the better explanation of the meaning of these terms, it may be observed,

*First*, That the two octaves which composed the ancient system, had one common chord called *Mese*; which was the highest of the low octave, and lowest of the high one, by us called the middle one, which is what the *Greek* word implies.

*Secondly*, That among the four tetrachords of the ancient system, those called *Meson* and *Diezeugmenon*, in the middle of the scale, were not conjoint as the others were; for the *Meson* tetrachord was conjoined to the *Hypaton*, and the *Diezeugmenon* to the *Hyperbolæon* tetrachord; but these were disjoined in such a manner, that from the *Mese*, which was the highest chord of the *Meson*, to *Paramese*, the lowest chord of the *Diezeugmenon* tetrachord, there was a tone major.

*Thirdly*, (says Mr *Brossard*) That according to the ancient doctrine, it was necessary, that to form a fourth, the first or lowest interval be a major semi-tone, the second a tone major, and the last or highest a tone minor. (See TETRACHORD.) And it was not possible, (tho' very necessary on many occasions) to make the *Mese* the lowest chord of a fourth, because there was naturally a tone major between it and *Paramese*; this tetrachord begun with a tone, contrary to the general rule.

Here Mr *Brossard* may have erred a little; for *Aristides*, &c. make mention of three kinds of fourths, one of which begins with a semi-tone, for which see FOURTH and DIATESSARON.

Such is the nature of a fourth, that if there be either more or less than two tones and a semi-tone major, it becomes either redundant or defective. And hence it happens, that in the five fourths whereof the diatonic octave is composed, there is only one, viz. from F to B, which is false or redundant, being composed of three tones, which is a semi-tone minor more than the rest.



And as it was often very necessary to make the fourth from F to B just, it could not be done otherwise than by a placing a sound

a found a semi-tone lower than *Paramefe*, which would give the fourth it's just quantity ; therefore that found was accordingly put, and called *Synemmenon*, which is to say, adjusted or added : by this means the lower side of it was a semi-tone minor, and the upper a semi-tone major to *Paramefe*

This found has since been known by the character  $\flat$  upon the line of B, which answers thereto ; from whence arose the Bmol scale, *i. e.* a scale when we could leave our A instead of ascending a tone to *Paramefe*, or our B ; and afterwards a semi-tone to *Trite Diezeugmenon*, or our C, which is a third minor, (called by some beccare, harmonical or natural) we only ascend a semi-tone to *Trite Synemmenon*, or our B flat, omitting *Paramefe* in ascending from thence to *Paranete Synemmenon*, or *Trite Diezeugmenon*, (only two different names for the same chord) or our C, which makes what some call the arithmetical third minor.

*Example.*



*La, fi, ut.*  
Natural third minor, called  
also harmonical.

*La, za, ut.*  
The third minor by B mol,  
called by some arithmetical.

**TRITONE**, an interval consisting of three tones, or a greater third and a tone major, which tone is divided into two semi-tones, one major the other minor. See **CONCORD**, **THIRD**, and **TONE**.

It's ratio or proportion in numbers, is as 45 : 32 ; in dividing the octave, we find on one side the false fifth, and on the other the *Tritone*. See **OCTAVE**.

The *Tritone* is a kind of redundant third, consisting of three tones, whence it's name ; or more properly of two tones and two semi-tones, one greater and one less, as from C to  $f^\sharp$ , or  $f$  to B natural, &c. But it is not, as some imagine, a greater or sharp fourth ; because the fourth is a perfect interval, and does not admit of majority or minority ; nor must the *Tritone* be confounded with the defective fifth, for the *Tritone* only comprehends four degrees, *ut, re, mi, fa* sharp, whereas the defective fifth contains five, *fa*  $^\sharp$ , *sol, la, si, ut* ; besides that, among the six semi-tones which compose the *Tritone* chromatically, there are three greater and

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three

three less; whereas, among the six which compose the defective fifth, there are only two less, and four greater.

Again, the *Tritone*, as has been said, has it's origin from 45 : 32, and the defective fifth arises from the proportion 64 : 45. See PROPORTION.

Again, it's accompaniments are different from what the defective fifth requires, as the *Tritone* naturally demands the second and sixth; and the defective fifth, a third and sixth.

And lastly, the *Tritone* is resolved by a sixth, if the upper part ascend a degree, and the lower part descend the same; whereas, if the lower part ascend, and the upper part descend a degree, the defective fifth is resolved by the third. See QUARTA and QUINTA.

TRITOS. See PROTOS.

TROMBA, may be either the common Trumpet, the Buccina of the ancients, or modern Sacbut, but more properly our Trumpet. See TRUMPET, SACBUT, and BUC-CINA.

TROMBETTA, it's diminutive, a small Trumpet.

TROMBONE, is really our Sacbut. See SACBUT.

TRONCO *per grazia*, what the *French* call *coup de grace*; is to intimate to the voices, as well as instruments, that they are not to draw out the sound to it's natural length, but cut it short; *i. e.* that they only continue it long enough to make it heard, by which means there is a small silence between each sound; which has a very good effect in expressions of grief, to make sighs, and also in expressions of wonder and surprize, &c.

TROPPEs, *Laws*. See MODO and TUONO.

TRUMPET, a musical instrument, the loudest of all portable ones of the wind kind; used chiefly in war among the cavalry, to direct them in the service. See MUSIC.

It is usually made of brass, often of silver, sometimes of iron or tin, and rarely even of wood.

*Moses*, we read, made two of silver, to be used by the priests, *Numbers* cap. x. And *Solomon* made two hundred like those of *Moses*, as we are informed by *Josephus*, lib. 8. which abundantly shews the antiquity of the instrument.

The antients had various instruments of the *Trumpet* kind; as Tubæ, Cornua, and Littui; which see.

The modern *Trumpet* consists of a mouth-piece near an inch a-cross, tho' the bottom thereof be only a third part so much. The pieces which convey the wind, are called the branches; the places where 'tis bent, the potences; and the canal between the second bend and the extremity, the pavilion;  
the



the places where the branches take afunder, or are foldered together, the knots; which are five in number, and cover the joints. When the found of this instrument is well managed, 'tis of great compass. Indeed it's extent is not strictly determinable, since it reaches as high as the strength of the breath can force it. A good breath will carry it beyond four octaves, which is the usual limit of the keys of Spinets and Organs.

In war there are eight principal manners of sounding the *Trumpet*; the first called the *cavalquet*, used when the army approaches a city, or passes thro' it in a march; second, the *boute selle*, used when the army is to decamp or march; third, is when they sound to horse, and then to the standard; fourth, is the charge; the fifth, the watch; the sixth called the *double cavalquet*; the seventh, the *chamade*; and the eighth, the *retreat*. Besides these, there are various flourishes, voluntaries, &c. used in rejoycings.

There are people who blow the *Trumpet* so softly, and draw so clear a sound from it, that it is used not only in church, but even in chamber music.

And it is on this account, that in the *Italian* and *German* music we frequently find parts entitled *Tromba prima*, or *Ia*. — *first Trumpet*; *Tromba seconda*, *Ila. terza*, *IIla.* — *second and third Trumpet*, &c. as being intended to be played with *Trumpets*.

There are two notable defects in the *Trumpet*, observed by Mr *Roberts* in the *Philosophical Transactions*, wherein we have a very ingenious account of the cause of such defects: the first is, that it will only perform certain notes within it's compass, commonly called *Trumpet notes*; the second, that four of the notes it does perform, are out of tune.

The same defects are found in the *Trumpet Marine*, and the reason is the same in both. See **TRUMPET MARINE.**

The word *Trumpet* is derived from the *French Trompette*. *Menage* derives it from the *Greek σποῦλον*, *Turbo*, — a shell, anciently used for a *Trumpet*. *Du Cange* derives it from the corrupt *Latin Trumpa*, or the *Italian Tromba*, or *Trombetta*; others from the *Celtic Trompill*, which signifies the same thing.

**TRUMPET MARINE**, a musical instrument, consisting of three tables, which form it's triangular body. It has a very long neck, with one single string very thick, mounted on a bridge which is firm on one side, and tremulous on the other. It is struck by a bow with one hand, and with the other the string is stopped or pressed on the neck, with the thumb.

It is the trembling of the bridge when struck, that makes it imitate the sound of the trumpet, which it does to that perfection, that it is scarce possible to distinguish one from the other.

And this is what has given it the denomination of *Trumpet Marine*, tho' in propriety it be a kind of monochord. See MONOCHORD.

The *Trumpet Marine* has the same defects with the common Trumpet, viz. that it performs none but Trumpet notes, and some of these either too flat or too sharp.

The reason Mr *Roberts* accounts for, only premising that common observation of two unison strings, that if one be struck the other will move; the impulses made on the air by one string, setting the other in motion, which lyes in a disposition to have it's vibrations synchronous to them: to which it may be added, that a string will move, not only at the striking of an unison, but also at that of an octave or twelfth, there being no contrariety in their motions to hinder each other. See UNISON and CHORD.

Now in the *Marine Trumpet*, you do not stop close, as in other instruments, but touch the string gently with your thumb, whereby there is a mutual concurrence with the upper and the lower part of the string, to produce the sound. Hence 'tis concluded, that the *Trumpet Marine* yields no musical sound, but when the stop makes the upper part of the string an aliquot part of the remainder, and consequently of the whole; otherwise the vibrations of the parts will stop one another, and make a sound, suitable to their motions, altogether confused: now these aliquot parts he shews to be the very stops which produce the Trumpet notes.

TRUMPET HARMONIOUS, is an instrument which imitates the sound of the Trumpet, and which resembles it in every thing, except that it is much longer, and consists of more branches. It is ordinarily called a Sacbut. See SACBUT.

Speaking TRUMPET, is a tube from six to fifteen foot long, made of tin perfectly straight, and with a very large aperture, the mouth-piece being big enough to receive both the lips.

The mouth being applied thereto, it carries the voice to a very great distance, so as it may be very distinctly heard a mile, whence it is used at sea.

The invention of this *Trumpet* is held to be modern; and is commonly ascribed to Sir *Samuel Moreland*, who called it the *Tuba Stentorophonica*. But *Anthony Kercher* seems to have

have a better title to the invention of it; for 'tis certain he had such an instrument before Sir Samuel thought of his.

Kercher in his *Phonurgia* says, that the *Trumpet* published last year in *England*, he invented twenty four years before, and published in his *Musurgia*: he adds, that *Jacob Albanus*, *Ghibbifius*, and *Fr. Eschinardus*, ascribe it to him; and that *G. Schottus* testifies of him, that he had such an instrument in his chamber in the *Roman college*, with which he used to call to, and receive answers from the porter.

Indeed considering how famed *Alexander the Great's* tube was, wherewith he used to speak to his army, and which might be heard distinctly an hundred stadia or furlongs, 'tis somewhat strange that the moderns should pretend to the invention of it: the stentorophonic tube of *Alexander*, whereof there is a figure preserved in the Vatican, being almost the same with that now in use. Some improvements were made in this instrument by Mr *J. Conyers*, who has given us another differing from this, in the *Philosophical Transactions* N<sup>o</sup> 141.

*Listening or Hearing TRUMPET*, is an instrument invented by *Jos. Landini*, to assist the ear in hearing persons who speak at a great distance, without the assistance of the *Speaking Trumpet*.

**TUNE**, is that property of sounds whereby they come under the relations of acute and grave to one another. See **ACUTENESS**, **GRAVITY**, and **TONE**.

Though gravity and acuteness be meer terms of relation, yet the ground of the relation. The *Tune* of the sound is something absolute, every sound having it's own proper *Tune*, which must be under some determinate measure in the nature of the thing.

The only difference then between one *Tune* and another, is in the degrees, which is naturally infinite; *i. e.* we conceive there is something positive in the cause of the sound, which is capable of more and less, and contains the measure of the degrees of tune; and because we do not suppose a least or greatest quantity of this, we conceive the degrees depending on those measures to be infinite. See **SOUND**.

If two or more sounds be compared together in this relation, they are either equal or unequal in the degree of *Tune*.

Such as are equal are called unisons. See **UNISON**.

The unequal constitute what we call an interval, which is the difference of *Tune* between two sounds. See **INTERVAL**.

*Cause*

*Cause and measure of Tune, or that whereon the Tune of a sound depends.*

Sonorous bodies we find differ in *tune*. 1<sup>st</sup>. According to the different kinds of matter ; thus a wedge of silver sounds much more acute than one of gold of the same shape and dimensions, in which case the tones are proportional to the specific gravity.

2<sup>d</sup>. According to the different quantities of the same matter in bodies of the same figure ; a solid sphere of brass one foot diameter, sounds acuter than one of two foot diameter, in which case the *Tones* are proportional to the quantity of matter.

Here then are different tones connected with different specific gravities, and different quantities of matter ; yet cannot the different degrees of *Tune* be refer'd to those different specific gravities and quantities of matter, as their immediate cause.

In effect, the measures of *Tune* are only sought in the relations of the motions that are the cause of sound, which are no where so discernable as in vibrations of chords. See CHORD.

Sounds, we know, are produced in chords by their vibratory motions, not indeed only by those sensible vibrations of the whole chord, but by the insensible ones, which are influenced by the sensible, and in all probability proportional to them. So that sounds might be as justly measured in the latter as in the former, did they come under our senses ; but even the sensible ones are too small and quick to be immediately measured. The only recourse we have, is to find what proportion they have to some other thing ; which is effected by different tensions, or thickness, or lengths of chords, which in all other respects, excepting those mentioned, are the same. See VIBRATION.

Now, in the general, we find that in two chords, all things being equal, except tension, or thickness, or length, the tones are different ; there must therefore be a difference in the vibrations, owing to those different tensions, &c. which difference can only be in the velocity of the courses and recourses of the chords, thro' the spaces wherein they move to and again.

Now, upon examining the proportion of the velocity, and the things just mentioned, whereon it depends, 'tis found to a demonstration, that all the vibrations of the same chord are performed in equal times.

Hence, as the tone of a sound depends on the nature of those vibrations, whose differences we can conceive no other-wise than as having different velocities ; and as the small vibrations



vibrations of the same chord are all performed in equal times; and 'tis found true in fact, that the sound of any body arising from one individual stroke, tho' it grow gradually weaker, yet continues the same tone from first to last; it follows, that the whole tone is necessarily connected with a certain quantity of *Tune*, in making every single vibration, or that a certain number of vibrations accomplished in a given time, constitutes a certain and determinate *Tune*; for the frequenter those vibrations are the more acute the tone, and the slower and fewer they are, the more grave the sound, tho' performed in the same space of time; so that any given note of a *Tune* is made by one certain measure of velocity of vibrations; i. e. such certain courses and recourses of a chord or string, in such a certain space of time, constitutes a determinate *Tune*.

This theory is strongly supported by our best and latest writers on musick, Dr *Holder*, after *Gallileo*, &c. both by reason and experience. Dr *Wallis*, who owns it very reasonable, adds, that 'tis evident the degrees of acuteness are reciprocally as the lengths of the chords; tho' he says he will not positively affirm, that the degrees of acuteness answer the number of vibrations as their true cause: but his diffidence arises hence, that he doubts whether the thing has been sufficiently proved by experiment. Indeed, whether the different number of vibrations in a given time is the true cause, on the part of the object, of our perceiving a difference of *Tune*, is a thing which we conceive does not come within the reach of experiment. It is enough that the hypothesis is reasonable. See CONCORD, HARMONY, &c.

TUBA, is the *Latin* name of our common Trumpet, as *Tromba* is the *Italian*. See TROMBA or TRUMPET.

TUBA *ductilis*, the Sacbut. See POSAUNE, TROMBONE or SACKBUT.

TUONO, an *Italian* term, which signifies in *Greek* *Tonos*, in *Latin* *Tonus*, and among us *Tone*; and is to be understood in many senses. See TONE.

As first it signifies meerly a sound, as of a Bell or other instrument; and thus we say a *melodious Tone*, a *disagreeable Tone*, &c. and often a certain inflexion of a human voice proper to express different passions of the soul; and in this sense we say a *sweet agreeable Tone*, a *harsh and rough Tone*, a *fierce and imperious Tone*, &c. But as these significations rather regard physics and grammar than music, we shall pass them over, and observe three others, which more properly belong to this subject.

The first is when the word *Tone* signifies a certain determinate degree of sound which regulates all the rest; thus we say

say a Flute or Bassoon, &c. has the *Tone* of such an Organ, &c. when it's *C sol ut*, and of course it's other sounds in proportion, is unison or octave to the *C sol ut* of that Organ, &c. In this sense also we say, *the Tone of the choir*, which means a certain mediate degree or pitch of tune, proportioned to the voices whereof 'tis composed; in great congregations, 'tis especially necessary that the dominant *Tone* of every song used therein be given, that the people may know their pitch.

The second, and indeed the most proper signification of the word *Tone* is, when 'tis taken for one of the intervals of music, and even for the chief, the fundamental, the rise, rule, and measure of all the other intervals. In this sense, the ancient Musicians and Mathematicians distinguish two sorts of *Tones*, i. e. major and minor.

The *Tone* major, whose proportion is *sesqui*, octave of 9 : 8, is the middle interval of each fourth; and the *tone* minor, the proportion whereof is *sesqui nona*, or 9 : 10, is the third interval of every fourth.

$$\begin{array}{ccccccc} & & 9 : 8 & & & 10 : 9 & \\ \text{Mi} & \text{---} & \text{Fa} & \text{---} & \text{Sol} & \text{---} & \text{La} \\ & \text{Semi-tone.} & \text{Tone major.} & & \text{Tone minor.} & & \end{array}$$

It is likewise in this sense, that the moderns (supposing all the *Tones* in the *systema temperato* to be nearly equal) say *Tone* is the interval that is between every degree or note of a diatonic or natural octave, except *mi* and *fa*; and as the French say, *fi* and *ut*, or our E and F, or B  $\sharp$ , and C; which are naturally but semi-tones: but that supposition is not altogether just, as appears from what has been said above of the *Tones* major and minor. And lastly, 'tis in this sense, a *Tone* is called a second major, because 'tis the interval between two sounds, distant from one another nine commas, a minor *Tone*, or ten, a major *Tone*; consequently a *Tone* is composed of, or divisible into, nine or ten commas. See **COMMA**.

The third, last, and most general acceptation of the word *Tone*, is when we, like the ancient *Grecians*, use it to express what the moderns since *Glarean* call mode, that is the manner of arranging sounds explained under the article **MODE**: and more particularly what the *Italians* call *Tuoni Ecclesiastici*, and we the *Tones* of church music.

Many things might here be said concerning the origin, number, quality, effects, forms, uses, &c. of these *Tones*; 1<sup>st</sup>. The history thereof, and their different names among  
the

the ancients, and at present. 2d. The characters whereby any particular mode is known ; and lastly, the use that might be made of such knowledge with respect to the practice of the plain song, and vocal as well as instrumental music ; but as we have treated thereof under the word *MODE*, we shall refer the reader thereto ; and only add, that,

They commonly and regularly reckon eight *tones* or modes in what is now generally called the *Gregorian chant*, four whereof are authentic, and four plagal.

The four authentic modes are, the *Dorian*, the *Phrygian*, the *Lydian*, and the *Mixolydian* of the ancients ; see each in it's place.

S. *Miroclet* Bishop of *Milan*, or (according to a more probable and common opinion) St *Ambrose* chose these tones about the year 370, for compositions for the church of *Milan* ; from him called the *Ambrosian chant*.

Or, according to many other opinions, 'twas from the choice and approbation of those two great men, that these four first *tones* came to be denominated chosen, or approved, *i. e.* authentic.

It may here be observed, that eleven of the chords of the ancient system, were sufficient to form these four *tones* ; the *Lychanos Hypaton*, or the *Re* of our second octave, was the lowest chord of the first *tone*, and *Paranete Hyperbolæon*, the highest of the fourth ; so that *Nete Hyperbolæon*, which was the highest chord, and *Parhypate Hypaton*, *Hypate Hypaton*, and *Proslambanomenos*, which were the three lowest chords of the ancient system, were not used ; which St *Gregory*, about 280 years after St *Ambrose*, observing, added to these four authentic *tones*, four others called plagal, which were the *Hypodorian*, *Hypophrygian*, *Hypolidian*, and *Hypomixolydian* ; and by this means introduced the use of the whole fifteen chords of the ancient system into the church music ; the lowest chord of the *Hypodorian tone* was *Proslambanomenos*, or the *Amila* of our second octave ; and from this time each of the four authentic *tones* has had a plagal one for it's collateral, *i. e.* to serve by way of supplement thereto : and hence arose that division of the *tones* or modes into ranks and classes ; for which see *PROTOS*.

The first and second *tones* were of the first class.

The third and fourth of the second.

The fifth and sixth, of the third.

And the seventh and eighth, of the fourth class, according to the following table.

S f

Tones

	Proton.	Deuteron.	Triton.	Tetarton.	
Tones.	1	3	5	7	Authentic modes.
Tones.	2	4	6	8	Plagal modes.

With regard to this table two things are to be observed; first, that the authentic modes are signified by the cyphers 1, 3, 5, 7, whence they are called unequal; and that the plagal tones are represented by 2, 4, 6, 8, therefore called equal tones. As these names are often met with among authors, 'tis necessary to know what they mean.

The second observation to be made on this table is, that the authentic modes are placed above the plagal, because, beside their name, they are in effect their superior, principal, key, dominant, &c. and the plagal beneath them, as being collateral, subordinate, subservient, dependants, &c. to the authentic.

To determine in what *tone* or mode a song is composed, three things are necessary to be observed.

1. The final or last note of the song.
2. The compass thereof, either above or below the *tone* of the mode.
3. The dominant, *i. e.* the fifth, or note which is ofteneft heard in the course of the piece.

First then, by the final, the rank or class of the *tone* wherein the song is composed is easily discerned, because each of these classes has one note appropriated to it in such a manner, that it always serves as a final to the two modes of that class.

The final of the two modes of the first class 1, 2, is *Re*.

The two tones of the second class 3, 4, have *mi* for their final.

*Fa* is the final of those of the third class 5, 6.

And those of the last class 7, 8, have always *sol* for their final.

Consequently, for example, when a song ends with *Re*, it may be concluded to be composed in one of the two *tones* of the first class, *i. e.* either 1 or 2; and when it ends with *mi*, it appears to be in the second class, and of course in either the third or fourth mode, and so of the rest.

But it may here be objected, that some pieces end in *La*, others on *Si*, as the *French* say, and others again on *Ut*, &c. 'tis true; but the notes *la si ut*, *i. e.* the sounds by them expressed, are in the same proportion among themselves, as those expressed by the syllables *re, mi, fa*; we may therefore as well say, that



*La* stands in the place of *Re*.  
*Si* for *Mi*, and  
*Ut* for *Fa*.

So that the song is still the same, only transposed either a fifth higher, or a fourth lower, if this transposition change not the nature of the air, or the natural order of the sounds; it therefore cannot alter it's rank or class, it being easy to say *la, si, ut*, instead of *re, mi, fa*, being in effect the same thing: hence it appears, that the two *tones* of the first class commonly and naturally have *re* for their final, which by transposition, is changed to *la*; and so of the others.

*Table of natural finals, and those by transposition.*

<i>First rank.</i>	<i>Second.</i>	<i>Third.</i>	<i>Fourth.</i>
$\frac{1}{2}$ <i>Re</i> or <i>La</i> , transposed.	$\frac{3}{4}$ <i>Mi</i> or <i>Fa</i> , transposed.	$\frac{5}{8}$ <i>Fa</i> or <i>Ut</i> , transposed.	$\frac{7}{8}$ <i>Sol</i> .
+ <i>h</i> lower or 5th higher.	<i>ditto.</i>	<i>ditto.</i>	<i>ditto.</i>

This is not enough, for as each class contains two *tones*, one authentic and one plagal, it remains to determine in which of the two the piece is composed; in order to which, regard is to be had to the compass thereof, whether in the course of the song it rise or fall above or below the extent of the tone.

*First*, If the whole extent of the song be eight or nine degrees above it's final, and not one below, 'tis an authentic mode, and therefore the first of every class.

It may be observed, that songs composed in authentic modes, may move nine or more degrees above their final without ceasing to be authentic.

*Secondly*, And if on the contrary, the song descend four or five degrees below it's final, and ascend but five or six above it, the mode therefore is plagal, and consequently is the under one of each class.

But if the piece has so much compass as to rise eight or nine degrees above it's final, and fall four or five below (as in many of the songs of the *Romish* church) the *tone* or mode is said to be mixed, as participating of both authentic and plagal.

Again, there are many songs in the *Romish* rites that do not move thro' the extent of their octave, which are therefore called incomplete modes; and to know in what mode

these portions are composed, regard must be had to their final or lowest note, and dominant, *i. e.* the note which is ofteneft heard in the course of the song. And if the dominant be found five or six degrees above the final, the *tone* is authentic; if three or four below, it may be concluded plagal; in short, let the song be of whatsoever compass or extent, the only sure way of finding out what mode 'tis composed in, is by thus examining it's final and dominant.

The following table included in two verses, at once shews the finals and dominants of every mode, according to the order of the *French* scale in *Si*.

*Pri. RE, LA, sec. RE, FA, ter. MI, UT, quartquoq;  
MI, LA.*  
*Quint FA, UT, sext. FA, LA, sept. SOL, RE,  
oct. quoq; SOL, UT.*

*As for example.*



To make this intelligible, observe, *1st.* The syllables, *pri. sec. ter. &c.* are abbreviations of *primus, secundus, &c.* *2d.* That the mono-syllables after them, are the names of the finals, and dominants of each *tone*.

The *Intonations* (as the *French* say) *i. e.* the four, five, or six first notes of the song end usually on the dominant of the mode.

All anthems, says Mr *Brossard*, end with the final of the mode, and the *Evangelium*, that is, the song of *Sæculorum amen*, always begin with the dominant of the *tone* wherein the preceding anthem was composed.

The answers in the matins end always with the final, and the verse immediately following, begins with the dominant; the contrary seldom is met with: and this dominant is so often repeated therein, that 'tis no difficult matter to find it out.

The last notes of the entries or beginnings is always the final of the *tone*, and the note that is chiefly heard in the psalm, and the *Gloria Patri* which follow them, is always the dominant.

Observe

Observe that what has here been said, regards only regular modes, beside which in the whole body of the modern plain song, there are some few which may be called irregular.

This knowledge of the *Tone*, wherein a piece is composed, is principally necessary upon three occasions.

*First*, To give the first note of it to the choir.

*Secondly*, To keep it up. And, *Lastly*, to give the first note of the psalms and canticles of divine worship.

*First*, To give the first note to the choir, is to begin part of an office, as matins, laudes, vespers, &c. at a certain note or degree of tune so proportioned to the voices whereof 'tis composed, as that in the progress thereof, tho' the song may rise or fall five or six degrees higher or lower than that note, still the *Tone* may be kept up and heard plainly, without forcing any particular voice in the congregation; and the better to perform this, it were very convenient to have a bell or pipe of an Organ set to that pitch, and sounded from time to time, by means whereof the sound would be fixed in the mind, or if it were at any time lost, it might easily by this means be refreshed in the imagination. (This practice a learned *Benedictine* recommended in a treatise wrote in 1673, which, says Mr *Brossard*, is the best that has ever appeared on the knowledge and practice of the plain song.) At least in those churches that have Organs, it would be very easy for the Organist to sound it in such a manner, as that the choir may without difficulty perceive it. But as this custom is not generally practised, the priests may at least attempt to find some method of their own, in order to which the following rules may be of service to them.

I. They must consider of what voices their congregations are composed, whether high or shrill voices, such as women and children have; or low and grave voices, or of a middle pitch such as men have, which may be called tenors or basses; as every man has a different command of voice, some high for the tenor, others low for the bass.

II. That among the dominants of the modes there are some that agree with grave, and some with acute voices; they must therefore make choice of one proper for their choir. 'Tis certain that *A mi la*, the dominant of the first *Tone*, is proper for grave or mediate voices, insomuch that they can rise five or six degrees higher, or descend five or six lower at pleasure, and this without any inconvenience or forcing the Organs; *A mi la* therefore is proper for the tone of church music, to be performed by such voices; consequently in a congregation composed of such, the office should begin with *A mi la*: On the other hand, *Re* in *D la re* the dominant

of

of the seventh *Tone*, is well adapted to high voices ; in choirs therefore composed of such, the office should begin with that sound.

III. Then to know what degree or pitch of tune is to be given to this *A mi la*, or *D la re*, 'tis here that some instrument, but particularly a stroke on the Organ, would be of great service. But to supply that, it is necessary that every one examine or measure the natural compass of his voice ; if he have a very low voice, this *A mi la* is almost his highest note, but such a one is not often met with. If he have a pitch of voice called a tenor, 'tis nearly the middle sound in his reach, and if he have one of those called *Hautcontres* or treble, this *A mi la* is almost his lowest sound. But a little use and a good example from a master, will make this clearer than words can express. 'Tis not enough to give a good *Tone* at once off hand, but 'tis also absolutely necessary to keep it up through the different pieces, whereof the office begun in this *Tone* is composed. Among the many methods proposed by the *Benedictine* abovementioned, that which is most generally practised is, to make all the dominants of the different pieces in the office unison with the first *Tone*, which consequently is capable of bearing the different names of those dominants, and may be called in one piece *la*, in another *fa*, in a third *ut*, in another *re*, &c. For example, first suppose the vespers, *Deus in Adjutorium*, begun with *A mi la*, and the anthem or first psalm be of the first, fourth, or sixth *Tones* ; as the dominant of each of these *Tones* is *la*, and of course the same sound *A mi la* is the *Tone* of the choir, there is not much difficulty in giving the name and sound *A mi la* to the congregation.

Secondly, If by chance a psalm or anthem of the third, fifth, or eighth *Tone* whose dominants are *uts*, should come in the service, then the *Tone* of the choir is called *ut*, tho' in reality 'tis the same *A mi la*.

Thirdly, If an anthem or psalm of the second *Tone* happen to come in, the *Tone* of the choir will still be *A mi la*, though they call it by the name of *fa*, because *fa* is the dominant thereof.

And, Lastly, If the accidental psalm or anthem be of the seventh *Tone*, as its dominant is *re*, the *Tone* of the choir will be called *re*, though it be the same *A mi la*.

The annexed tables will exhibit and make easy what has above been said, in which the dominants of the eight *Tones* are all upon the line *A mi la*, and marked with square notes, by means of which this practice of reducing the tones is much facilitated. The black notes are the finals of every tone transposed



Ami la la re fa re ut mi la mi ut fa

First Tone 2<sup>d</sup> Tone 3<sup>d</sup> Tone 4<sup>th</sup> Tone 5<sup>th</sup> Tone

Detailed description: This musical staff is for a Soprano voice part. It contains five measures of music. The first measure has a whole note on C4 (labeled 'First Tone') and a half note on D4 (labeled '2<sup>d</sup> Tone'). The second measure has a whole note on E4 (labeled '3<sup>d</sup> Tone') and a half note on F4 (labeled '4<sup>th</sup> Tone'). The third measure has a whole note on G4 (labeled '5<sup>th</sup> Tone') and a half note on A4. The fourth measure has a whole note on B4 and a half note on C5. The fifth measure has a whole note on D5 and a half note on E5. Solfège syllables are written above the notes: 'Ami' (C4), 'la' (D4), 'la' (E4), 're' (F4), 'fa' (G4), 're' (A4), 'ut' (B4), 'mi' (C5), 'la' (D5), 'mi' (E5), 'ut' (F5), 'fa' (G5).

la fa re sol ut sol

6<sup>th</sup> Tone 7<sup>th</sup> Tone 8<sup>th</sup> Tone

Detailed description: This musical staff is for an Alto voice part. It contains three measures of music. The first measure has a whole note on F4 (labeled '6<sup>th</sup> Tone') and a half note on G4 (labeled '7<sup>th</sup> Tone'). The second measure has a whole note on A4 (labeled '8<sup>th</sup> Tone') and a half note on B4. The third measure has a whole note on C5 and a half note on D5. Solfège syllables are written above the notes: 'la' (F4), 'fa' (G4), 're' (A4), 'sol' (B4), 'ut' (C5), 'sol' (D5).

Dlare la re fa re ut mi la mi ut fa

First Tone 2<sup>d</sup> Tone 3<sup>d</sup> Tone 4<sup>th</sup> Tone 5<sup>th</sup> Tone

Detailed description: This musical staff is for a Tenor voice part. It contains five measures of music. The first measure has a whole note on C4 (labeled 'First Tone') and a half note on D4 (labeled '2<sup>d</sup> Tone'). The second measure has a whole note on E4 (labeled '3<sup>d</sup> Tone') and a half note on F4 (labeled '4<sup>th</sup> Tone'). The third measure has a whole note on G4 (labeled '5<sup>th</sup> Tone') and a half note on A4. The fourth measure has a whole note on B4 and a half note on C5. The fifth measure has a whole note on D5 and a half note on E5. Solfège syllables are written above the notes: 'Dlare' (C4), 'la' (D4), 're' (E4), 'fa' (F4), 're' (G4), 'ut' (A4), 'mi' (B4), 'la' (C5), 'mi' (D5), 'ut' (E5), 'fa' (F5).

la fa re sol ut sol

6<sup>th</sup> Tone 7<sup>th</sup> Tone 8<sup>th</sup> Tone

Detailed description: This musical staff is for a Bass voice part. It contains three measures of music. The first measure has a whole note on F4 (labeled '6<sup>th</sup> Tone') and a half note on G4 (labeled '7<sup>th</sup> Tone'). The second measure has a whole note on A4 (labeled '8<sup>th</sup> Tone') and a half note on B4. The third measure has a whole note on C5 and a half note on D5. Solfège syllables are written above the notes: 'la' (F4), 'fa' (G4), 're' (A4), 'sol' (B4), 'ut' (C5), 'sol' (D5).

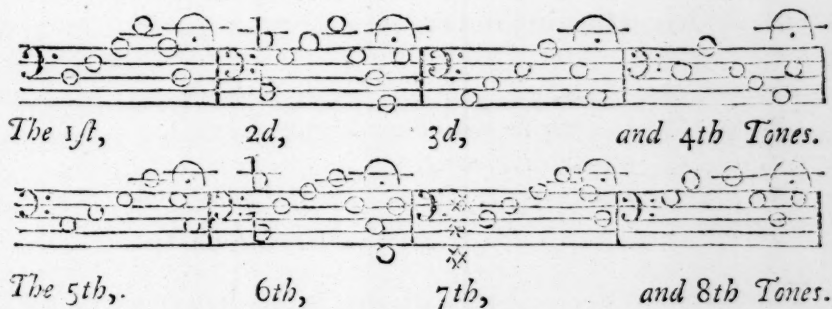
transposed more or less high or low, according as their dominants are changed.

The first table is for reducing the dominants to the sound of *A mi la*, for low voices, and the second to that of *D la re*, for high ones. (See Plate annexed.)

It may be remarked, that those rules ought, and indeed are observed with regard to the first, fourth, sixth and seventh *Tones*; but 'tis strange these same rules are not regarded with respect to the second, third, fifth and eighth, which are so exactly followed as to the seventh mode.

The difficulty and nicety of the transpositions, which were necessary to reduce the dominants of these four *Tones* to one sound, having puzzled the ancient Organists, they chose rather to change the situation of the *Tone* of the choir, and place it sometimes a semi-tone higher as in the second, sometimes a tone lower as in the fifth, and sometimes a third minor higher, as in the third and eighth tones, than to trouble themselves about such transposition.

But what is still more strange is, that the greatest part of Musicians, without any reason, so blindly follow this custom, that 'tis almost a crime to note the eight tones otherwise than in the following table.



'Tis plain, that by placing the dominant of the fifth *Tone* in *G re sol*, i. e. a *Tone* higher than the tone of the choir, it forces the voice, so that its low notes are scarce heard; and the same happens by placing the dominant of the third and eighth *Tones* a third minor higher than the pitch of the choir; for by this the voice is strained almost to a squeal, especially if the song runs high. To avoid both these inconveniences, several Organists began to introduce the method of playing, *First*, The fifth tone in *D la re* natural or third minor, like the seventh tone, because by this its dominant was *A mi la* unison to the *Tone* of the choir.

*Secondly*, The third *Tone* is *G re sol* flat like the second, for thereby the dominant rising but a semi-tone higher than

than *A mi la*, the voices were not at all forced ; and on the other hand they were not obliged to make intricate transpositions. This may suffice with respect to the shrill voices in the choir.

*Lastly*, If this knowledge of the *Tones* is necessary in the practice of the plain chant, certain it is, 'tis principally so with respect to the psalms and canticles in the *Romish* rites ; for 'tis a general and infallible rule, that the psalm or canticle ought to be sung in the same *Tone* with the preceeding anthem, because the psalm and the anthem are reckoned together as one song. It therefore is highly useful to know at once the tone of the anthem, in order to begin the psalm agreeing therewith in the same.

We shall not here pretend to say what these songs or chants are, since every church has its particular rules relating thereto ; but shall only add, that to sing a psalm well, these three things must be observed ; the intonation or setting the pitch and first note ; the mediation or rest in the middle, and the *Evovæ*, or ending.

*First*, With regard to the manner of beginning or setting the first note, the psalms of every *Tone* have a particular sound appropriated to them (in the *Roman* and other churches,) which for the ease of the memory are ingeniously summed up in the five following lines :

*Primus cum sexto, fa, sol, la, semper habeto ;*  
*Ut, re, fa, sed mœsta moduletur lingua secundo.*  
*Sol, la, ut, octavus resonabit, sic quoque ternus :*  
*La, sol, la, quartus ; fa, la, ut, sit tibi quintus :*  
*Septimus ut, si, ut, re, censetur semper habere.*

The first note of these intonations is the dominant of the tone ; in the psalms only the first verse is begun as above, all the others begin with the dominant from the first syllable ; as to the canticles, all their verses begin like the first of the psalm.

*Secondly*, With respect to the mediation ; 'tis a sort of rest or silence, which ought to be made in the middle of every verse, as well to have time to ease and take breath, as to keep up the gravity necessary in the service ; it ends always with the dominant of every *Tone*, but the seventh, in which it ends a *Tone* higher.

*Lastly*, The *Evovæ* is a word formed, for brevity's sake, of the six vowels in the words *Sæculorum amen*. There are a sort of books called by the *French Psautiers* and *Antiphoniers*, and by us *Psalteries*, which contain the rules of certain churches,

churches, and which shew the note whereon to end every verse of the psalms and canticles; and as every *Tone* has many endings (except the second) those books are to be consulted as well as the custom and practice of the church, for an infinity of other particularities belonging to them.

**TUTTI**, in the *Italian* music intimates, that all the parts are to play together, or to make a full concert.

In this sense the word *Tutti*, stands opposite to *sol*i or *solo*. See **SOLO**.

This word is often expressed by *omnes*, *ripieno*, *da capella*, *Choro*, &c. See each under its proper article.


**TYMPANO**, or **TYMPANUM**, a *Timbal*, a musical instrument, which among the ancients consisted of a thin piece of leather or skin, stretched on a circle of wood or iron, and beat with the hand. See **DRUM**.


This may be our kettle-drum, as it appears to be from the *Italians* using the word *Tympano* for a pair of tymbals of an unequal size tuned a fourth, the least wherof gives the acute sound, the largest the grave one; the first is *C sol ut*, the latter *G re sol*, a fourth lower; they serve for a basis in a concert, or airs designed for Trumpets; we from hence meet with parts marked *Tympano*, which shew that they are destined for this instrument.



## V.

**V**, The simple letter V, is often used to shew a piece designed for the violin; if these be two, the piece is for two Violins or more: Again among the *Roman* cyphers it stands for five; and lastly, if the letter S be thereto added, *V. S.* it signifies *volti subito*, i. e. turn over quick. See **VOLTI**.

**VACUA**, *Notte vacue*; the minim and semi-breve may properly be called *Notte vacue*, by reason their heads are open , in distinction to *Notte piene*, the heads whereof

are filled up ; these are by the *Italians* called *Notte bianche ó nere*. See **NOTE**.

**VAGANTE** *Suoni*. See **SUONI**.

**VALORE**, *Value, Content*; as the value of a note is understood of the length of time it contains; for example, the value, content or length of the large is eight semi-breves, that of the long four, and so of the rest; but see **FIGURE**, **NOTE** and **CHARACTER**.

**VALUTA**, the same with *valore*. See **VALORE**.

**VARIAMENTO**, an *Italian* adverb, which means in a varied manner full of changes and variations. See **VARIATION**.

**VARIATION**, is the different manner of playing or singing the same song, air or tune, either by subdividing the notes into several others of less value, or by adding of graces in such a manner however, as that one may still discern the ground of the tune thro' all the enrichments; which by some *French* musicians are called *Embroideries*.

Thus for instance, the divers couplets of chacones, *Spanish Follies*, which the *French* call *Follies d'Espagne*; and are properly *Fardinal's ground Passacailles*, &c. are so many *Variations*; so also many diminutions of courants, gavots and other pieces for the Lute, Harpsichord and Violin are really *Variations*, but more properly so called, when played by the Violin alone.

**VARIATO**, the same with *variamento*.

**VARIAZIONE**. See **VARIATION**.

**VELOCE**, *quick*, nearly the same with *Vivace*. See **VIVACE**.

VELO-

VELOCISSAMENTE, or VELOCISSIMO, *very quick, with great Precipitation*; this word is seldom met with, for they use the words *presto* or *prestissimo* in it's stead. See PRESTO.

VERBERO. See SYNCOPE.

VERGELLA, or VERGHETTA. See VIRGULA.

VERSE, the modern *Verse* is very severely handled by *Vossius*, who makes it intirely unfit for music. "Our *Verses*," says he, run as it were all in one foot, without any distinction of numbers, or parts, and have no rythmus at all, without regard to the natural quantities of the syllables; for we mind nothing but to have a certain number thereof in a verse, of whatever nature or order." See RHYTHMUS.

Mr *Malcolm* attempts to vindicate our *Verse* from this imputation. It is true, we don't follow the metrical composition of the ancients, yet we have such a mixture of strong and soft, long and short syllables, as makes our *Verses* run smooth or rumbling, slow or rapid, agreeable to the subject, of which Mr *Pope* has given us very fine examples in these lines:

*Soft is the strain, when Zephyrs gently blow.  
The hoarse rough Verse should like the torrent roar.  
The line too labours, and the words more slow.  
Flies o'er th' unbending ears, and skims along the plain.*

To which may be added the following:

*And like a wounded snake, drags his slow length along.  
So ten dull words oft creep in one dull line.*

By making a small change or transposition of a word or syllable in any of these *Verses*, any one who has an ear will find, that we make great matter of the nature and order of the syllables.

*Vossius* adds, that the ancient odes were sung as to the rhythmus, in the same manner as we scan them, every foot being a distinct bar or measure, separated by a different pause; tho' in reading, that distinction was not so strictly observed.

Again he says, that their odes had a regular return of the same kind of *Verse*, and the same quantity of syllables in the same place of the *Verse*, whereas in those of the moderns, to follow the natural quantity of our syllables, every stanza would be a distinct song. *De poëmatum Cantu.* See ODE.

The *Greek* and *Latin Verses* are the *Hexamater*, *Pentameter*, *Iambics*, *Hendecasyllaba*, *Trochaics*, &c. each of which had it's particular time or measure, when proposed to be sung.

Heroic and *Alexandrine Verses* consist of twelve or thirteen syllables, and are of modern invention.

The ancients had likewise various other kinds of *Verses*, or poetical devices, as cantos, ecchos, monorhymes, &c. to which they had a particular regard in compositions of music. See RYTHMICA and METRICA.

The kinds of feet used in the *Latin Verse* are various, their number is about twenty eight, of which some are called simple, as not being composed of others, and some compound for the contrary reason; of the simple there are four of two syllables, and eight of three.

*The simple of two syllables are,*

- |  |                                |                   |
|--|--------------------------------|-------------------|
| 1. <i>Pyrrhichius</i> ,                | formed of two short syllables, | as <i>fērūs</i> . |
| 2. <i>Spondæus</i> ,                   | of two long,                   | <i>aūdāx</i> .    |
| 3. <i>Iambus</i> ,                     | of one short, one long,        | <i>pōtēns</i> .   |
| 4. <i>Trochæus</i> or <i>Choreus</i> , | of one long, one short,        | <i>rūrā</i> .     |

*The simple of three syllables are,*

- |                          |                                  |                     |
|--------------------------|----------------------------------|---------------------|
| 1. <i>Tribrachys</i> ,   | formed of three short syllables, | as <i>plācīdā</i> . |
| 2. <i>Molossus</i> ,     | of three long,                   | <i>āmēntūm</i> .    |
| 3. <i>Anapæstus</i> ,    | of two short, one long,          | <i>ānīmāns</i> .    |
| 4. <i>Dactylus</i> ,     | of one long, two short,          | <i>ānglīā</i> .     |
| 5. <i>Amphybrachys</i> , | one long betw. two short,        | <i>āmīcūs</i> .     |
| 6. <i>Anphimacer</i> ,   | one short betw. two long         | <i>dēnsītās</i> .   |
| 7. <i>Bacchius</i> ,     | one short, two long,             | <i>gīgāntūm</i> .   |
| 8. <i>Antibacchius</i> , | two long, one short,             | <i>cōncrētūs</i> .  |

*Composed,*

- |                              |                    |                       |
|------------------------------|--------------------|-----------------------|
| 1. <i>Proceleusmaticus</i> , | of two Pyrrhics,   | as <i>hōmīnībūs</i> . |
| 2. <i>Dispondæus</i> ,       | of two Spondæuses, | <i>āmphitrītē</i> .   |
| 3. <i>Dijambus</i> ,         | of two Iambuses,   | <i>āmōēnītās</i> .    |
| 4. <i>Ditrochæus</i> ,       | of two Trochæuses, | <i>īmpēditūs</i> .    |

*Mixt,*

- |                           |                             |                    |
|---------------------------|-----------------------------|--------------------|
| 1. <i>Antipastus</i> ,    | an Iambus and Trochæus,     | <i>ābōrtīvūs</i>   |
| 2. <i>Choriambus</i> ,    | a Trochæus and Iambus,      | <i>ābrōtōnūm</i> . |
| 3. <i>Ionicus major</i> , | a Spondæus and Pyrrhichius, | <i>ābrūmpērē</i> . |
| 4. <i>Ionicus minor</i> , | a Pyrrhichius and Spondæus, | <i>jācūlōrūm</i> . |

*A Pæon consists of one long and three short syllables in different positions.*

1. *Pæon*, of a Trochæus and Pyrrichius, as *innocūus*.
2. *Pæon*, of an Iambus and Pyrrichius, *pōtēntiā*.
3. *Pæon*, of a Pyrrichius and Trochæus, *scēlērātus*.
4. *Pæon*, of a Pyrrichius and Trochæus, *apōlōgōn*.

*An Epitritus is contrary, i. e. one short syllable and three long, variously disposed.*

1. *Epitritus*, of an Iambus and Spondæus, as *ābāctōrūm*.
2. *Epitritus*, of a Trochæus and Spondæus, *pērmānētūm*,
3. *Epitritus*, of a Spondæus and Iambus, *cōncōrdiāe*.
4. *Epitritus*, of a Spondæus and Trochæus, *immūtātquē*.

*Verses* in the church music, are certian parts of psalms or anthems sung by one or more voices, which according to their number are called by the *Italians Soli*; (see *SOLO*,) and seem as it were detached from the whole body or choir, which may be otherwise called the grand chorus.

**VERSETTA**, is the *Latin Versiculus*, a little short verse. See **VERSE**.

**VERSO**, }  
**VERSUS**, } See **VERSE**.

**VERTE subito**, *Latin terms which signify the same with the Italian volti subito*, — *turn over the leaf quickly*. See **VOLTI**.

**VERTUOSO**. See **VIRTU**.

**VESPERTINI Psalmi**, are evening songs. See **SALMO**.

**UGALE**, or **UGALMENT**, signify equal or equally. For *Systema ugale*, see **SYSTEM**.

**VIBRATION**, a regular reciprocal motion of a body; for instance of a chord, which being suspended at freedom, vibrates first this, and then that way.

The *Vibrations* of a stretched chord or string arise from it's elasticity, which power being the same kind with that of gravity, the *Vibrations* of chords follow the same laws as those of pendulums, consequently the *Vibrations* of the same chord equally stretched, tho' they be unequal in length, are equidiurnal, or performed in the same space of time, or to speak more properly, in equal times; and the squares of the times of the *Vibrations* are among themselves inversly, as the powers



powers whereby they are equally bent and inflected. See STRING.

VIETATI *Intervalli*. See INTERVAL.

VIETATO, *forbidden*, that must not be done, either because not according to rule, or as not having an effect proper to the end of music, that is, such a one as does not affect the ear with pleasure. There are *Passaggi vietati* and *Intervalli vietati*. See PASSAGE.

VIGESSIMO, *the twentieth*, one of the intervals in music, which is the sixth tripled. See SIXTH and INTERVAL.

VIGOROSO, or VIGOROSAMENTE, signify to sing or play with vigor, strength and firmness.

VILLANELLA, *rustick, peasant-like*, a sort of dance, or rather air, to which country people or peasants dance; there are some of this kind that are very agreeable, having in them something very gay and enlivening proper to the design thereof; the first couplet is usually played plain and simple, afterwards come an infinity of variations, diminutions, &c. they answer in some respects to our country dances.

VIOLA, a musical instrument of the same form with the Violin, and struck like that with a bow; 'tis by the *Italians* denominated a tenor violin. See VIOLIN.

Of this instrument there are several sorts and sizes; they are usually strung with four strings.

VIOLA di Gamba, *Leg-Viol*, tho' we call it simply Viol, the *Italians* add *di Gamba*, because 'tis held between the legs to be played on.

Of this kind there were formerly whole chests which contained sets of them, such as trebles, tenors, counter-tenors, basses and double basses; each of which was mounted with six strings, having eight stops or frets divided by semi-tones.

Their sound is very soft and agreeable. The tablature or music for this instrument is laid down on six lines or rules.

There are yet remaining pieces, being a sort of fancies designed for these instruments only.

What the *Italians* call *Alto Viola*, is the counter-tenor of this; and their *Viola Tenore*, the tenor. They sometimes call it simply *Viola*. Some authors will have it the *Lyra*, others the *Cythara*, others the *Chelis*, and others the *Testuda* of the ancients. See LYRA, CYTHARA, &c.

VIOLA Tenore, a tenor Viol,

VIOLA Basso, a bass Viol.

VIOLA

**VIOLA d' Amour**, or *Love Viol*, is a kind of triple viol or violin, having six brass or steel strings, like those of the Harpsichord, ordinarily played with a bow.

It yields a kind of silver sound, and has something in it very agreeable and soft, whence it's name.

The bastard viol of the *Italians* (not used among us) Mr *Broffard* takes to be a kind of bass viol mounted with six or seven strings, tuned as the common one.

What the *Italians* call *Viola di Brachia*, — *Arm-Viol*, or simply *Brachia*, — *Arm*, is an instrument answering to our counter-tenor.

Their *Viola prima*, or *first Viol*, is really our counter-tenor Violin; at least they commonly use the cleff of *C sol ut*, on the first line to denote the piece intended for this instrument.

Their *Viola secunda* is much the same with our *tenor Violin*, having the key *C sol ut*, on the second line.

Their *Viola terza*, is nearly our *counter tenor Violin*; the key *C sol ut*, on the third line.

Their *Viola quarto*, or *fourth Viol*, is not known in *England* or *France*, tho' we frequently find it in *Italian* compositions; the key on the fourth line from the top.

**VIOLETTA**, or **LITTLE VIOL**, is in reality, our *triple Viol*. This term is frequently confounded by strangers, with what has been said of *Viola prima*, *secunda*, *terza*, &c.

**VIOLIN** or **FIDDLE**, is a musical instrument mounted with four strings or guts, and struck with a bow.

The *Violin*, like most other instruments, consists of three parts; the neck, the table, and the sound-board; at the sides are two apertures, and sometimes a third is added towards the top, shaped like a heart.

It's bridge which is below the apertures, bears up the strings which are fastened to the two extrems of the instrument, at one end of them to a screw, which stretches or loosens them at pleasure.

The style and sound of the *Violin* is the gayest, most lively, and sprightly of all instruments; and hence it is of all others the fittest for dancing. Yet there are ways of touching it which render it grave, soft, and languishing, and fit for church or chamber music.

It generally makes the treble or highest part in concerts.

It is tuned by fifths: it's play is composed of bass, counter-tenor, tenor and treble; to which may be added a fifth part: each part has four fifths, which rise to a greater seventeenth. See **FIFTH**.

In compositions of music, the *Violin* is denoted by *V.* and two *V V.* denote two *Violins*.

The word *Violin* stands for *treble Violin*; when the *Italians* prefix *alto*, *tenore*, or *basso*, it then expresses the counter-tenor, tenor, and bass *Violin*. See **TREBLE**, **TENOR**, and **BASS**.

In compositions, where there are two or more *Violins*, they make use of the words *prima*, *seconda*, *terza*, &c. of the characters. I<sup>1</sup>, II<sup>2</sup>, III<sup>3</sup>; or of these figures, 1<sup>a</sup>, 2<sup>a</sup>, 3<sup>a</sup>, &c. to denote the difference.

The *Violin* has only four strings, each whereof is of a different thickness; the smallest makes the *E si mi* of the highest octave of the organ; the second, a fifth below the first, makes the *A mi la*; the third, a fifth below the second, is *D la re*; lastly, the fourth, a fifth below the third, is *G re sol*.

The largest or fourth string has four notes belonging to it, viz. *G re sol ut*, or *G*, which is to be played open, *A la mi re*, or *A* must be stopped with the fore-finger, of the left hand, almost at the distance of an inch from the nut; *B fa be mi* or *B*, with the second finger about half an inch from the first, and *C sol fa ut*, with the third finger close to the second.

The third has also four notes, *D la sol re*, is struck open; *E la mi*, must be stopped with the fore finger about an inch from the nut; *F fa ut*, with the second finger close to the first; and *G re sol ut*, (on which note the cleff is commonly marked) with the third finger  $\frac{3}{4}$  of an inch from the second.

The second string has four notes, *A la mi re*, or *A* is the open string; *B fa be mi*, or *B*, is with the fore finger, about an inch from the nut; *C sol fa ut*, is the second finger close to the first; and *D la sol re*, or *D*, is the third finger about three quarters of an inch from the second.

The least or treble string, has usually six notes, *E la*, open; *F fa ut*, or *F*, the fore finger very near the nut; *G sol re ut*, or *G*, the second about three quarters of an inch from the first; *A la mi re*, or *A*, with the third finger at the same distance from the second; *B fa be mi*, with the little finger half an inch from the third; and lastly, *C fa ut*, you must stretch the little finger about a quarter of an inch farther than for *B fa be mi*. But here it must be observed, that all the notes on the treble string, except *E la*, or *E*, are termed in *alt* for distinction's sake. For flat, sharp, and gamut, see **FLAT**, **SHARP**, &c. For time, note, bar, and rest, see **TIME**, **NOTE**, **BAR**, and **REST**.

Most

Most nations ordinarily use the cleff *G re sol* on the second line from the bottom, to denote the music for this instrument; the *French* alone use the same cleff on the lowest line; the first method is best when the song goes very low; the second best when it goes very high.

**VIOLINCELLO** of the *Italians*, is properly what we call the Bass Violin with four strings, sometimes even five or six; but those are not common, the first being most used among us.

**VIOLINISTA**, a person that plays, or is a master of the Violin.

**VIOLINO** *concertante, concertini, or di concertino*, those Violins, whether first or second, that play throughout the piece, in distinction to *Violini ripieni*, Violins that play in particular places, as in grand chorus, to fill up or compleat the harmony.

**VIOLONO**, a large Bass Violin or double bass, every way as big again as the common one; and the strings, which are four, bigger and longer in proportion, consequently it's sound must be an octave deeper than that of the *Violincello*, or Bass Violin; it has a noble effect in great concerts. See **CONCERT** and **VIOLINCELLO**.


**VIRGULA**, a *Latin* term, for which the *Italians* say *Vergetta* or *Verghetta*, both which signify, that line drawn from the head of a note either upwards or downwards, which we commonly call the tail thereof. *Bontempi*, in his *Historia Musica*, distinguishes several kinds.


*Vergetta ascendente*, the tail turned upwards.

*Vergetta descendente*, or *pendente*, the contrary.

Each of these tails may be drawn on the right or left side of the head of a breve; if on the right, the *Italians* used the phrase *Vergetta ascendente*, or *pendente della parte destra*; if on the left, *della parte sinistra*.

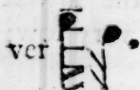
These different situations make a great difference in the value of these notes, especially when they are tyed; for which see **LEGATURE**.

*Vergetta dritta*, a strait tail, as of a minim or crotchet 

*Vergetta obliqua*, one that has a little hook at the end, as that of a quaver ; this hook may be on either side.



*Vergetta biforta*, a tail that has two of these little hooks at it's extremity, on either side at pleasure ; as our semi-qua-



**VIRTU**, in *Italian*, not only means that habitude of the soul which renders us agreeable in the sight of God, and makes us act according to the rules of reason, but also that superiority of genius, address and ability, that makes us excel (either in the theory or practice of any art, &c.) many others who equally apply themselves thereto. From whence they form the adjective *Virtuoso* or *Virtudioso*, which often stand as substantives when used in praise of any one that Providence has blessed with that superiority or excellence: thus an excellent Painter, or an able Architect, &c. are called *Virtuosi*. But this epithet, says Mr *Brossard*, is oftener given to eminent Musicians, than to any other artist ; and among them, rather to those who apply themselves to the theory of that art, than the practice: so that among them, to say a *Virtuoso*, would be understood an excellent Musician. The *French* have only the word *Illustre* that can answer to the *Virtuoso* of the *Italian*. We use the word *Virtuoso*, but in a more extended sense, it not being fixed to any particular art, but is applied to any person excelling in his art, be it what it will ; if it be at all limited among us, 'tis to the learned in physic and natural history, or philosophy.

**VISTAMENTE**, or **VISTO**, *quick, without delay, briskly*. See **PRESTO**.

**VIVACE**, *vivacemente*, or *vivamente*, — *with life and spirit* ; that is a degree of movement between *largo* and *allegro*, but nearer *allegro* than *largo*. See **ALLEGRO** and **LARGO**.

**VIVACESSIMO**, a degree or two quicker than *vivace*, and denotes a movement much the same as *allegro*. Tho' Mr *Brossard* says, it being the superlative degree of *vivace*, consequently must signify an extreme quick motion.

**UNDECIMA**, *the eleventh*, one of the intervals in music, which is the fourth doubled. See **INTERVAL** and **FOURTH**.

**ULTIMA conjunctarum**. See **TRITE SYNEMMENON**.

**ULTIMA divisarum**. See **NETE DIEZEUGMENON** and **SYSTEM**.

**ULTIMA excellentium**. See **NETE HYPERBOLÆON** and **SYSTEM**.

**UNDU**.

**UNDULATORY**, is applied to a motion in the air, whereby it's parts are agitated, after like manner as waves in the sea; as is supposed to be the case of the string of a musical instrument when struck. See **STRING**.

This *Undulatory* motion of the air, is supposed the matter or cause of sound. See **SOUND**.

Instead of *Undulatory*, this is by some called *vibratory* motion. See **VIBRATION**.

**UNISON**, is the effect of two sounds which are equal in degree of tune, or in point of gravity and acuteness: as *Gaudentius* says, *qui nec acumine, nec gravitate inter se differunt*. See **GRAVITY** and **ACUTENESS**.

Or *Unison* may be defined a consonance of two sounds produced by two bodies, of the same matter, length, thickness, tension, &c. equally struck, and at the same time, so that they yield the same tune or sound.

Or it is the *Union* of two sounds, so like each other, that the ear perceiving no difference, receives them as one and the same sound. See **SOUND** and **OCTAVE**.

What constitutes *Unisonance*, is the equality of the numbers of vibrations of the two sonorous bodies in equal times; where there is an inequality in that respect, and consequently an inequality in degree of tune, the unequal sounds constitute what Musicians call an interval. See **INTERVAL** and **VIBRATION**.

*Unison* is the first and greatest of concords, and the foundation, or as some call it, the mother of all the rest; yet some deny it to be any concord at all, maintaining it to be only that in sounds, which unity is in numbers. *Aristoxenus*, and most of the antients, according to *Vossius*, are of the former opinion.

Others restrain the word concord to interval, and make it include a difference of tune, but this is precarious; for as the word concord signifies an agreement of sounds, it is applicable to unisons in the first degree.

But tho' *Unisonance* or equality of tune, makes the most perfect agreement of sound, it is not true, that the nearer any two sounds come to an equality of tune, they are the more agreeable. The mind is delighted with variety, and the reason of the agreeableness or disagreeableness of two sounds, must be ascribed to some other cause than the equality or inequality of the number of their vibrations. See **CONCORD**.

'Tis a famed phænomenon in music, that an intense sound being raised either with the voice or a sonorous body, another sonorous body near it, whose tune is either *Unison* or octave

above that sound, will sound it's proper note *Unison* or octave to the given note.

The experiment is easily tryed by the strings of two instruments, or by the Voice and a Harpsichord, or a Bell, or even a drinking-glass.

This our Philosophers account for thus : one string being struck, and the air put in motion thereby, every other string within the reach of that motion will receive some impression therefrom. But each string can only move with a determinate velocity of recourses or vibrations, and all unisons proceed from equal and equidiurnal vibrations, and the other concords from other proportions : the *Unison* string then keeping pace with the sounding string, as having the same measure of vibrations, must have it's motion continued and still improved, 'till it become sensible, and give it a distinct sound ; other concurring strings have their motions propagated in different degrees, according to the frequency of the coincidence of the vibrations with those of the sounding string : the octave therefore most sensibly, the fifth next, afterwards the crossing of the motions, prevents any effect.

This they illustrate by a pendulum, which being set a moving, the motion may be continued and augmented by making frequent light coincident impulses, as blowing on it when the vibration is just ended ; but if it be touched by any cross or opposite motion, and this too frequently, the motion thereof will be interrupted and cease altogether.

So of two *Unison* strings, if the one be forcibly struck, it communicates motion by the air to the other ; and being equidiurnal in their vibrations, *i. e.* finishing them precisely together, the motion of that other will be improved and heightened by the frequent impulses received from the vibrations of the first, because finished precisely when that other has finished it's vibrations, and is ready to return. But if the vibrations of the chords be unequal in duration, there will be a crossing of motions more or less, according to the proportion of that inequality, by which the motion of the untouched string will be so checked, as never to become sensible.

And this we find in the case in all consonances except *Unisons*, octaves, and fifths. See CHORD and STRING.

UNISONUS, the same with *unison*.

UNPOCO, an *Italian* adverb, which when taken as such, signifies *a little* ; 'tis often put before the terms *allegro*, *adagio*, *presto*, *piano*, &c. and then weakens the strength of their signification, *i. e.* shews that the movement under their direction, is not to be so much of either of them, as when this word is omitted. As *allegro* signifies *briskly* and *gayly*, but  
*unpoco*



*unpoco allegro*, is a little briskly; and so of the other. But if between them is put the word *piu*, *i. e.* more, the movement is to be played more gayly than *allegro* itself directs; as *unpoco piu allegro*,—a little more briskly; on the contrary, if the word *meno* or *meno* be placed there instead of *piu*, it diminishes the force of the word, as *unpoco meno allegro*,—a little less gayly. See ALLEGRO, ADAGIO, &c.

VOCAL MUSIC, is music set to words, especially verses, to be performed with the voice. In contradiction to instrumental music, composed for, and to be executed by instruments without singing. See MUSIC.

Poetry then makes a necessary part of *Vocal* music, and this appears to have been the chief, if not the only practice of the ancients, from the definitions they give us of music.

Their *Vocal* music appears to have had some advantage over ours, in that the *Greek* and *Latin* languages were better contrived to please the ear, than the modern ones. In effect, *Vossius* taxes all the latter language as unfit for music, and says, 'We shall never have any good *Vocal* music, 'till our poets 'make verses on the model of the ancients, *i. e.* 'till the 'ancient metrical feet and quantities be restored.'

But it is to be observed, that the rhythmus of their *Vocal* music, was only that of their Poetry, and had no other forms or mutations than those the metrical art afforded.

Their changes of rhythmus were no other than from one kind of metrum to another, as from *iambic* to *choraic*, &c. See RHYTHMUS.

Their *Vocal* music consisted then of verses set to musical tunes, and sung by one or more voices in chorus; sometimes, alternately with, and sometimes without the accompaniments of instruments.

For instrumental music, in the manner we have described it, *i. e.* in parts, 'tis not, some say, very clear they had any. See SYNAULIA.

VOCE, *Voice*. See VOICE and SOUND.

VOCE sola,—the voice alone; this in *Italian*, signifies a piece composed for a single voice, generally accompanied with a thorough bass for the Harpsichord or Organ, without other instruments. But if besides that, it is to be accompanied by other instruments, they add, *con Violini*,—with Violins, *dué Violini*, è *Violincello*, è *basso per l'Organo*,—with two Violins, a bass Violin, and a thorough bass on the Organ; *con Violini*, or *stromenti*, — with Violins or instruments; *con è senza*,—with and without instruments; *partè con*, *parte senza Violini*, — part with, and part without Violins, &c.

V OICE,



**VOICE**, a sound produced in the throat and mouth of an animal, by an apparatus of instruments for that purpose. See **SOUND**.

**VOICE** in general signifies a sound or noise, but in music more particularly a *human Voice*.

Among the various sounds that this modification of the air (for such it is) produces, there are sounds that admit of no difference of tune, as the hissing of Serpents; others that do admit a difference of tune, but are not articulate, as the noises of animals, whistling of birds; and lastly, there are others subject to great variations of tune, and articulate at the same time, *i. e.* so different one from another, that 'tis easy for the ear to perceive their changes; such as the *Voices* of men and women: 'tis these that are the objects of music, and from these music executed solely by *Voices* is called vocal music, as being performed by natural Organs. See **MUSIC**.

The seven degrees of sound within the compass of the octave, which are distinguished by the mono-syllables *Ut, re, mi, &c.* are by the *Italians* called *Voces musicali*.

*Voices* are generally divided into three classes; of the first are the high or shrill *Voices*, or those performed by women and children; of the second are mediate *Voices*, or *Voices* of a middle pitch of tune, neither high nor low; of the last and deep *Voices*, which consist of low and grave sounds, both which are performed by men, different persons having different compasses; these three answer to the parts of music called treble, tenor, and bass; and of these are made as many parts as the composer pleases.

As the harmony of concerts is no more than a well proportioned mixture of these *Voices*, either simple, doubled, or tripled, &c. the different parts whereof the concert is composed, are very often called *Voices*; thus they say in *Italian* a piece or composition is *a dué, a tré voce, &c.* or simply, *a due, a tre, &c.* the word *Voice* being understood, to shew that the piece consists of so many different parts.

There are some indeed, that call the parts destined for instruments, so many *Voces*, by reason instruments were invented for no other cause than either artificially, to imitate it, supply it's place, or accompany it. But this is to apply the term improperly; the *Germans* are very particular in their distinction of vocal and instrumental parts; they have a word *stimme*, which is a general term, and signifies *part*, be it either for *Voice* or instrument, but they always add the adjective, vocal or instrumental thereto, to make a proper distinction.

It must here be observed, that these three *Voices* usually do not exceed four octaves from their gravest to their acutest sound, which forms the four octaves of the Organ, and is the ordinary limit of other instruments ; so that all composition, of what number of parts soever, do not go beyond this extent. 'Tis often necessary, that the parts (especially the vocal) have not this whole compass, because when they rise to their highest, or fall to the lowest sounds, they may be so forced, as that they are rendered false and disagreeable ; so that to retrench the compass, they take off some of the upper sounds, and if the *Voice* rise to *A mi la*, 'tis as high as it can well go, without a great uneasiness to the performer ; and others are taken off from the lower octave, for there are few *Voices* can go farther than *F ut fa*, or *E si mi*, clear enough to be distinctly heard. As to the middle parts, 'tis left to the composer's fancy to manage them as he thinks fit ; but the general rule is, that the parts for either of these voices be so disposed, as that the notes may not rise or fall far above or below the staff of five lines, which are destined for each cleff. But this only regards the vocal parts, for in instrumental music they exceed even the four octaves, and are obliged to those five lines to add three or four others, as well above as below, and thereby the compass of the piece may rise too near five octaves, and this is at present practised without any scruple.

*Aristoxenus* makes a difference in the motions of the *Voice*, and says it has two species of motion, continual, and divided into intervals ; the continual, is when it keeps the same degree of tune, and appears to the ear as neither rising or falling, (as in reading in the mono-tone). *Vocis—duæ quædam sunt motus species ; continua scilicet & intervallis disjuncta* ; forming no determinate differences of gravity and acuteness, but continuing the same from beginning to end. The species of motion divided into intervals, is quite the contrary, and has many changes in point of tune, at one time high or shrill, at another grave or deep ; be it in what proportion soever, passing from one degree of gravity or acuteness to another, still changing as it proceeds. When the *Voice* moves in such a manner as not to seem to satisfy the ear, 'tis called continual ; *cum vox ita movetur, ut nullibi consistere auditui videatur, continuum dicimus huncce motum* ; when on the other hand it proceeds by intervals, it's motion is said to be gradual, be the intermediate degrees large or small ; it still moves from one degree to another, and fixes some particular tune in the mind ; whereas the continual sound, when once finished leaves no impression. And this gradual motion may again  
be

be distinguished into two kinds, which *Aristoxenus* and others, call *intensio* and *remissio*; *intensio Vocis*, is the raising it by degrees, in whatever ratios, from a grave to a more acute sound, as *remissio* is the contrary.

An author in the *Philosophical Transactions*, says the dispositions and abilities of people, may be conjectured from the tones of their *Voice* and manner of speaking; but how creditable what he alledges may be, we do not take upon us to determine.

**VOLTA**, joined with a numeral adjective, signifies once or one time, or as the numeral is; thus *si replica una volta*, — please to play that part over again; *centa volte*, — an hundred times, &c.

**VOLTA**, a sort of dance of *Italian* origin, in which the man turns the woman several times, and then assists her to make a leap or jump; 'tis a species of galliard. See **GALLIARD**.

**VOLTARE**, turn over, this imperative is often joined with *presto*, *subito*, &c. to acquaint the Musician to turn over the leaf, and that the song continues on the other side: But to say true, this expression is a little rough and imperious, which therefore is remedied by adding *Vostre Signoria volti si piace*, — turn over if you please, Sir; or abridged *V. S. volti*, adding the words *subito*, *presto*, or even *prestissimo* if the movement require it to be done in haste.

**VOLTI**. See **VOLTARE**.

**VOLTI si piace**, — turn over if you please. See **VOLTARE**.

**VOLUNTARY**, that which a Musician plays extempore according to his fancy, before he begins to set himself to play any particular piece, to try the instrument, and to lead him into the piece so to be played. See **PRELUDE** and **PHANTASIA**.

**USUS**, usage, custom, habitude, or that frequent repetition of the same thing, in order to facilitate the execution thereof; but in music the word has a signification something different, of which we shall endeavour to speak more largely

To enter rightly into the meaning of the word, 'tis necessary first to know what the *melopœia* is; *melopœia* then is the art or knowledge of rules for arranging sounds in succession, *i. e.* one after another, so that such arrangement produce good melody; this divides itself into three parts, by the *Greeks* called *Lēpsis*, *Mixis*, and *Chresis*, by the *Latins* *Sumptio*, *Mistio* and *Ufus*, and by the *Italians* *presa*, *Mescolamento* and *Uso*.

*Presa*,



*Prefa*, *Sumptio* or the *Lepsis* of the Greeks, say *Aristides*, *Euclid*, *Martianus Capella*, &c. and after them *Bontempi*, teach a composer in what system, that is, in what species of octave he may place or dispose the sounds which compose his song, whether among the *Hypatoides* or grave sounds, *Mesoides* or sounds of a middle degree, or *Netoides* among the high sounds, and consequently in what mode or tone his song is to proceed, and with what sound he ought to begin and end. *Sumptio est per quam musico invenire datur a quali vocis loco systema sit faciendum; utrum ab hypatoides, an reliquorum aliquo.* *Aristid.* p. 29.

*Mescolamento* or *Mistio* is the second branch of the melopœia, which gives certain rules how to join and mix sounds one among another in such a manner, as that the voice or sound may always be within a certain compass, that the three genera or kinds of modulation, diatonic, chromatic and enharmonic may be conveniently disposed, and that the song never move out of the system, that is, the limit or mode wherein 'tis begun, unless with some particular design. *Mistio est per quam aut sonos inter se, aut vocis locos coagmentamus, aut modulationis genera, aut modorum systemataq.* *Aristid.* 'Tis properly no more, than after having begun the song, to pursue it without forcing any particular sound therein, i. e. raising it too high, or falling too low, or using any forbidden intervals, and well placing the natural, essential, necessary, or accidental chords of the mode, to go out of it and enter it again conveniently; in a word according to the modern expression, 'tis the art of modulating well. See MODULATION and MODE.

*Ufus*, is the other branch of the melopœia, which comprehends rules and directions how the sounds should follow one another, in what situation each of them may or can be, in order to form an agreeable melody or good modulation. *Ufus est certa quædam modulationis confectio.*

There are, says *Aristides*, three species of *Ufus*, to which we shall add a fourth from *Euclid*.


The first is that called by the *Grecians* *Agoge*, by the *Latins* *ductus*, and by the *Italians* *conducimento*, and is, when the sounds follow one another *di grado* or in conjoint degrees, i. e. from one to another without missing any intermediate degree. Of *ductus* there are three kinds, the first is *ductus rectus*, or *conducimento retto*, when the notes or sounds follow one another immediately rising, as thus,



which the *Italians* also call *di Grado ascendente*.



The second is *Ductus revertens*, or *Conducimento ritornante*, and is, when the sounds follow one another immediately de-

scending, as , which is likewise called by the *Italians di grado descendente*.

The third is *ductus circumcurrens*, or *conducimento circumcorrente*, and is after having ascended by natural or diatonic chords, they descend by the same degrees, except instead of B natural, B moll or flat is touched in this descent, or when the descent is by B natural, and the ascent by B moll, as in the following example.



The second species of *Ufus*, called by the *Greeks Ploki* by the *Latins Nexus*, and by the *Italians Nesso*, is when in passing from one sound to another, that which is next the first in situation not being founded but sometimes two, three or more are omitted, and that either ascending or descending; this makes what the *Italians* call *di salto*, (see *SALTO*;) and in this case the sounds are said to move by disjoint degrees. *Nexus autem est, qui per transilientia intervalia, aut sonos duos vel etiam plures, unum tonum progreditur, aut graviora horum aut acutiora præponens, & cantum efficiens. Aristid.*

The third kind of *Ufus* by the *Grecians* is called *Petteia*, and by the *Italians Pettia*: For the better explanation hereof, it must be observed, *first*, that sounds in general have the property and force of themselves to excite in man what the *Latins* call *Mores*, and the *Italians Costume*, that is, certain inward emotions, termed by Philosophers affections or passions; the sounds of the trumpet and drum are sensible and continual proofs thereof, especially among Warriors, who are greatly animated thereby.

Again there are among them certain sounds that are more proper to excite certain passions and emotions than others, as there are also sounds that affect more in one disposition than another; some particularly cause joy, others sorrow, others again gayety and courage: When a song proceeds in the natural or diatonic order, it seems something gay and enlivening, as on the contrary when it proceeds by B moll, or flat, it is more soft, sweet and affecting.

*Thirdly*

*Thirdly*, The different combination of sounds one with another, or the passages so alternately made from grave to acute, and *è contra*, either by conjoint degrees, as that called *Conducimento*, or by disjoint called *Nesso*, which makes certain leaps among them, have no small share in stirring up the passions. The third minor ascending is particularly mournful and lamenting, as on the contrary descending, 'tis gay and joyous; the other intervals also have their particular effects under certain circumstances, for which see each under it's proper article, **FOURTH, FIFTH, OCTAVE, &c.**

Again certain it is, that a frequent repetition of the same sound immediately or without the interposition of any other, and that repetition varied into quick and slow, or the sound only continued or held out a considerable time, sensibly produce very different effects.

'Tis the *Petteia*, says *Aristides*, that lays us down certain rules and methods of discerning justly all the different manners of ranging and combining sounds one among another, of placing them in proper order, and in such a manner, as that they produce the desired effects, that is, that they move or excite any different passion at pleasure; and consequently 'tis this that shews us what sounds may or may not be employed in the course of a piece, which may and how often they may be repeated, whether to rise or fall, especially in the *Nesso*, or to proceed contrarily. See **PETTEIA**.

Now *Euclid* gives an explication of the parts of the melopœia something different; for after having laid it down as a certainty, that the melopœia is properly the art of ranging and disposing sounds, and bringing into practice the precepts of harmony; he proceeds to add, that there are four ways of so doing; the two first quadrate with the *Ductus* and *Nexus*, as described by *Aristides*, but the *Petteia* he defines to be no more than a frequent repetition of the same sound: This, says *Mr Brossard*, is true, but adds, that it needs a little more explanation.

To these he adds a fourth, and calls it *extensio*, which indeed is no more than a continuation of the same sound for a longer or shorter time. *Melopœia est usus partium harmonices. Quatuor vero sunt quibus melopœia perspicitur, ductus, nexus, petteia, extensio. Ductus itaque est cantilenæ via per deinceps positos sonos confecta; nexus vero contra via permutata spatiorum positio alterna; petteia est percussio in uno eodemque sono frequenter facta; extensio est diuturnior mora, quæ una vocis prolatione conficitur.* *Euclid. Intro. Harm. pag. 2.*

True it is, that among what we have from the ancients, here are a great many excellent rules for properly ranging

sounds one after another, so as to make melody ; and so that by such progression all our different passions may be moved. But, says Mr *Brossard*, we do not find a word concerning the properly disposing sounds one above another, *i. e.* so as to form an agreement or union between them called concord, or a disagreement called discord, and contrast between those two, which when heard together, make what we call harmony. Now, says that author, what strong and noble expressions do we not meet with in those pieces called concerts, arising from the agreeable mixture of concords and discords.

We find, continues that author, that the ancients had certain signs to shew when a sound was to be held a longer or shorter time ; but, adds he, the adherents to the ancient practice will find some difficulty to prove that their measure was so just and regular as ours, by which our composers are furnished with that great variety of strong and lively expressions ; and from hence he concludes, that as they practised not harmony or time as we do, it necessarily follows, that their music was not near so perfect as that of the moderns.

We cannot pretend to say any thing in defence of the ancient music, when so learned a man as Mr *Brossard* taxes it with so much imperfection ; yet this may be said without presumption, that as we find mention made of many things whereof we have only the name but no explanation thereto, it may with reason be thought, that had all their works come to our hands, we should have no occasion to accuse them of ignorance in an art in those days so generally practised, and universally esteemed ; for what we have of theirs are scarce any more than a few general hints, which instead of clearing up the matter, lead us into great obscurities : And again it may not seem altogether absurd to imagine, that time has devoured many excellent treatises which would have put us in a better method of practice, since those which have escaped the common wreck, excellent in this kind, seem to intimate, that there were before them such as were extremely useful to them when a living science, and which no doubt, could they be retrieved, would give us something more satisfactory :

U T, the name of the first of the musical syllables, which the *Italians* call *Voce Musicale*, (see NOTE) of which there are six, *Ut, re, mi, fa, sol, la*, to which a seventh was added by one *Le Maire*, called *si*. See NOTE.

*Ut* cleffs are two, *G re sol ut*, and *C sol fa ut*. See CLEFF.

This name with the other six were taken by *Guido Aretine* out of the first strophe of a hymn of *St John the Baptist*, beginning, *Ut quæant laxis, &c.* See MUSIC.



The *Italians* in solfaing, instead of *Ut*, use the syllable *do* by reason of the harsh and disagreeable pronounciation of the letter *U* in their language. 'Tis usually called the first note in music as 'twas the first syllable of the hymn, from whence with the rest it was taken.

The ancients called the sound represented by this syllable *Parhypate Hypaton*, and it's octave higher, *Trite Diezeugmenon*.

In our scale we distinguish two *Uts*, the one natural by *Beccare* called *C. sol ut*, the other artificial by B moll or flat, *F fa ut*; and when we only say *ut*, we mean *C sol ut*, the *ut* in *F fa ut*, being no more than a transposition of the other, either a fifth lower or a fourth higher; 'tis also the name of one of our cleffs, and is that appropriated to the tenor. See **CHOIR**, or rather **CLEFF**.

Before *Zarlin* the rank of the modes was very uncertain; some placing the first mode in *Amila*, because that was the first note of the ancient diagram, and the other in *D la re*, in order to render their division in authentic and plagal more easy, (see **MODE**;) but at last *Zarlin* fix'd the ranks of the twelve musical modes in *ut*, because 'twas the first sound of the modern system; so that the first and second modes are in C natural, and transposed in *F fa ut*, by B moll a fourth higher, the third and fourth are in *D la re*, and so of the rest, according to the natural order of the notes. See **MODE** and **TUONO**.

**UT QUEANT LAXIS**, &c. a hymn of *St John the Baptist*, composed about 770, in the time of *Charlemagne*, according to *Possevin*, by *Paul*, deacon of the church of *A-quillia*, famous in music, by reason the syllables whereby the sounds are distinguished, were taken from the first strophe thereof. See **MUSIC** or **HAND**.

---

**WIND**



## W.

**W**IND INSTRUMENTS, are instruments played or made to sound by wind, and that either natural from the mouth, or artificial from machines called bellows contrived for that purpose, and fixed to the instrument so to be played.

Instruments made to sound by the Breath or natural *Wind*, are the Flute, Fistula, Trumpet, Horn, &c. See each in it's place.

And those whereto are fixed bellows or leather bags to give them *Wind*, are, the Organ, Bag-pipe, &c. See ORGAN and BAG-PIPE.

The *Wind Instruments* of the ancients were, the Tibia, Fistula, Syringa of *Pan*, consisting of seven reeds joined side-wise; also Organ, Tuba or Trumpet, Cornua, Lituus, &c. See ORGAN, &c.

Those of the moderns are, the Flutes, Bag-pipes, Haut-boy, Trumpet, Organ, &c. the ancients called this kind of musical instruments *Emphysomena*, *Pneumatica* or *Emponeousta*, and the *Italians* call them *Stromenti da Fiato*. See STROMENTO.

**W**IRE, a piece of metal, as gold, silver, brass, iron, &c. drawn thro' a hole in an iron, into a thread of a fineness answerable to the hole it pass thro'.

Among the many other uses of *Wires* they are used for the strings of several musical instruments, as Harpsichords, Spinets, Psalteries, Dulcimers, Bell-harps, Harps, &c. there are various sizes thereof from  $\frac{1}{40}$  of an inch, to  $\frac{1}{600}$  of an inch diameter, the smallest sizes are used upon this occasion.

'Tis observed that a gold string will sound stronger than one of silver, and that more so than one of brass, and that a steel string will give a feebler sound than either of them, tho' of the same dimensions, length, tension, &c.

## X.

**X**, Signifies properly no more than *decima* or ten, as *Opera Xa. &c.*

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## Y.

**Y**, Is sometimes used instead of I, in the following words:

**YASTIO**, one of the ancient *Greek* modes or tones. See **IASTIO**.

**YONICO**, the *Ionic* mode of the *Greeks*. See **IONICO**.

---

## Z.

**Z** A, or SA. See **SY**.

**ZAMPOGNA**, sometimes written *Sampogna*, the same as the *Latin Fistula*, is in short any instrument that sounds like a Flute and particularly a Bag-pipe, being an assemblage of divers pipes of different sizes. 'Tis also taken for a common Flute, Flute a bec. See **FLUTE** and **BAG-PIPE**.

**ZOPPO**, in *Latin Claudus*, lame, decrepid, hopping; 'tis from hence that they call those counter-points described under the articles *Perfidiato*, *Obligato*, &c. *Contrapunti alla Zoppa*, — lame or hopping Counter-points, because, as one is obliged to place in each bar to the subject given one note between two others, that is as long as them both, which, when it comes to be played or sung, by the frequent syncopes, seems to proceed by a leap, or in a jumping manner. There are *Contrapunti alla Zoppa sopra il Soggetto*, as well as *sotto il Soggetto*, i. e. above and below the Subject. See **SOGETTO**, **SOPRA** and **SOTTO**.

**ZUFFOLO**, a little Flute or Flageolet, that has a very shrill sound like the whistling of small Birds; and it's chief use to play to them, in order to teach them a tune; 'tis in *Latin* called *Sibilus*. See **FLAGEOLET**.

## E R R A T A.

**P**AGE 9 line 1 for two read three. *Ibid* 28 for vorum r. verum. *Ibid* penult for connonical r. canonical. p. 22 l. 16, after the r. *Italian*. p. 24 l. 13, dele  $\frac{3}{8}$ . p. 31 l. 27 dele an. p. 36 l. 29, for are r. or. p. 47 l. 4, for or r. with. p. 48, r. first l. thus, the ninth (which is in effect the second.) the seventh and. p. 54 l. 38, for *Intalian*, r. *Italian*. p. 64 l. 6, for proceeding r. preceeding. p. 75 l. 15, dele and. page 77 line 43, for transverso r. traversa. p. 78 l. 42, for *Fardinal*'s. r. *Farinel*'s. p. 88 lines 31 and 32, for grande r. grand. p. 99 l. ult, for wrote r. rote. p. 109 l. 12, after which r. is. p. 117 l. 32, for modee r. modes. p. 120 l. 22, for a r. as. p. 121 l. 10, for Leggiardo r. Leggiadro. p. 130 l. 31, after *Agnus* r. which make one mass. p. 132 l. 15, dele the first f. p. 139 l. 34, for wholes r. holes. p. 141 l. 41, after of r. the. p. 142 l. 23, for said r. furd. p. 161 l. 2, for divisions r. mutations. p. 182 l. 12, for gioppi, r. groppi. p. 193 l. 10, for superfluous, r. a semi-diapente p. 199 l. 21, for responsay r. responsary. p. 204 l. 35, for rivogliamento r. rrvolgimento. p. 212 l. 11, dele first comma. p. 218 l. 18, for 75 r. 17. p. 251 l. 1, for and r. a. p. 273 l. 31, for tercet r. tierce. p. 275 penult dele be. p. 291 l. 8, for tillo r. trillo. p. 292 l. 38, for at r. the. p. 304 l. ult dele a. p. 309 l. 27. dele. p. 322, l. 30, for *Fardinal*'s r. *Farinel*'s. p. 325 l. 6, for Trochæus r. Jambus. p. 330 l. 26, for viftamente or vifto r. vitement or vite. *ibid* 31, for vivaceffimo r. vivaciffimo. *ibid* l. 37, after which r. is.

There may have escaped some literal Errors which cannot stop the Reader.



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